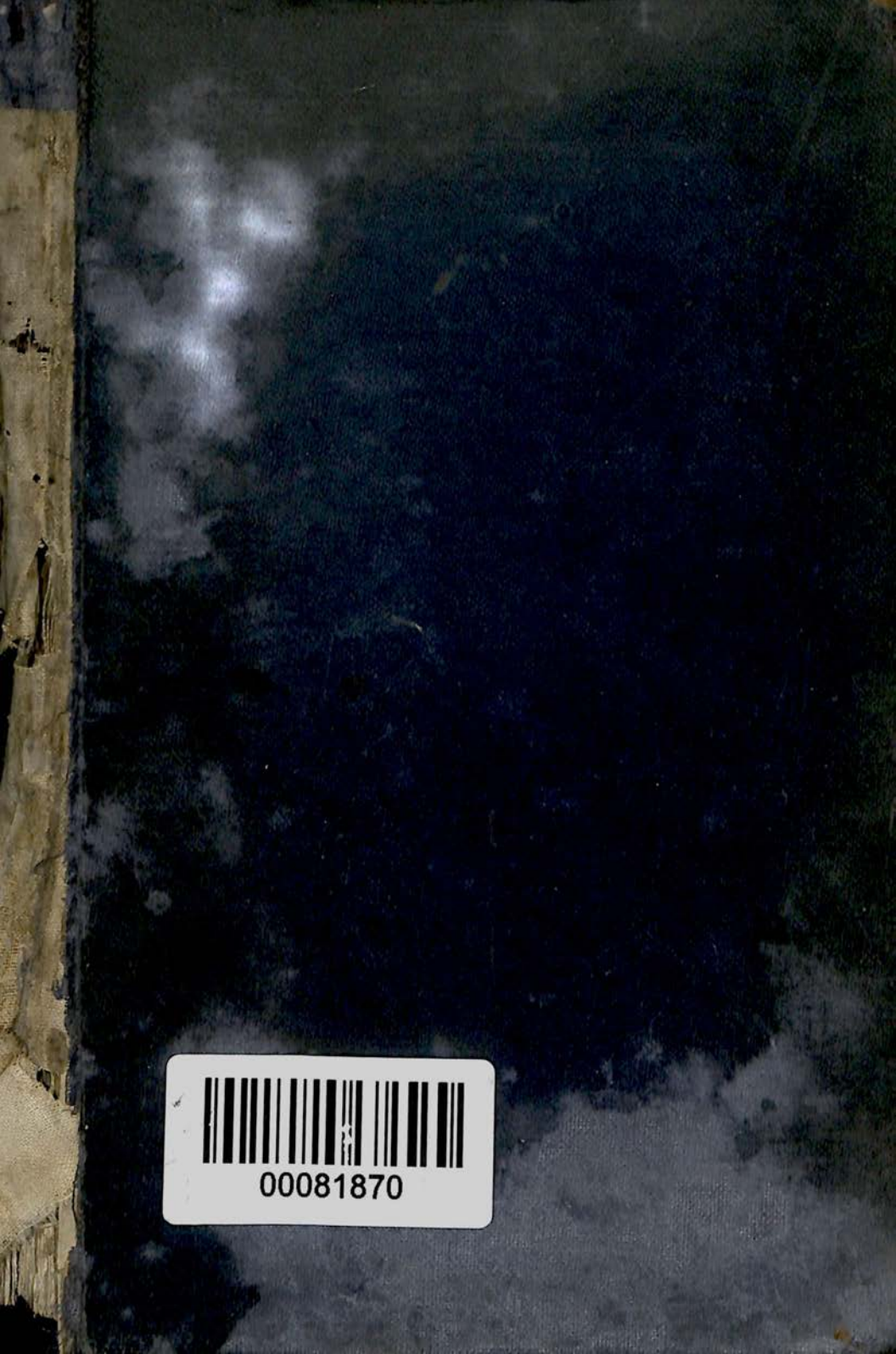
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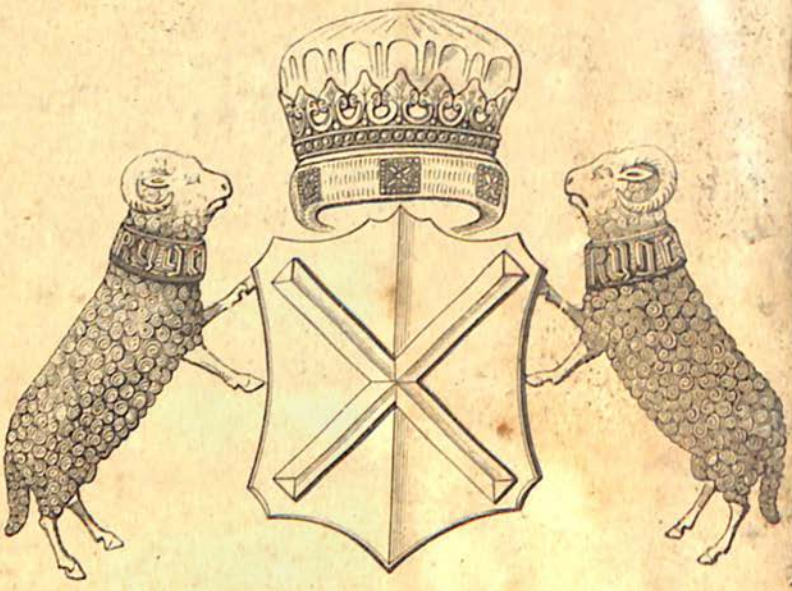

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PLATE LXXVII. No. 633.—Shield of Arms of the Abbey of ST. ALBAN, with the Supporters of Abbot THOMAS RAMRYGE.

No. 711.—Collar of one of the Ram Supporters.

No. 712.—Head of one of the Ram Supporters. From the Monumental Chantry of Abbot RAMRYGE in the Abbey Church, about A.D. 1500. See pages 117. 401.

HERALDRY,

HISTORICAL AND POPULAR.

BY THE

REV. CHARLES BOUTELL, M.A.

AUTHOR OF "MONUMENTAL BRASSES AND SLABS," "THE MONUMENTAL BRASSES OF ENGLAND," "CHRISTIAN MONUMENTS IN ENGLAND AND WALES," "A MANUAL OF BRITISH ARCHÆOLOGY."

With Eight Hundred and Fifty Illustrations.

81870

"All the devices blazoned on the shield
In their own tinct."

IDYLLS OF THE KING.

SECOND EDITION, REVISED AND ENLARGED.

Ars probat artificem.

LONDON:

[illegible] ON 38, RATHBONE PLACE,

[illegible] Royal Highness the Prince Consort

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PREFACE

TO

THE FIRST EDITION.

It is the aim of this Volume to inquire into the true character and right office of Heraldry, and to describe and illustrate its general condition as it is in use amongst ourselves.

Of the rise and progress of Heraldry, and of its almost universal prevalence under variously modified forms, I have not attempted to give more than a slight and rapid sketch. I have been content also to refer only incidentally and in a few words to the value and interest of Heraldry, as a handmaid of History, as an ally of Art, and as the chronicler of *Archæology*—my purpose being not so much to lead students on to the application of Heraldry, as to enable them to apply it by becoming Heralds. In the following pages, accordingly, I have sought to define and elucidate the principles of Heraldry, to exemplify its practice, and to illustrate at once its utility and its attractiveness. The Heraldry of the present time I have desired uniformly to exhibit as the direct descendant and the living representative of the Heraldry of the past; and the student will observe that I have systematically endeavoured to impress him with the conviction that Heraldry is, essentially and at all times, inseparably associated with History, or at any rate with Biography.

This Volume does not profess to extend its range to legendary Heraldry, nor does it include even references to those fanciful and often fantastic speculations, in which the early Heralds delighted to indulge. "The Curiosities of Heraldry," in like manner, it leaves, with grateful and admiring acknowledgment, in the accomplished hands of Mr. Mark Anthony Lower. Repeated references to standard works upon Heraldry I have considered to be neither necessary nor desirable, but instead of this, I have prepared and inserted a complete list of heraldic authorities; and, in the preparation of my pages I have been scrupulously careful that every statement contained in them should be based upon certain and approved authority.

Historical Heraldry occupies a position of such importance in Histories of England, that a certain amount of heraldic knowledge has become indispensable to the student of English History.

Every Gothic Architect ought to be a thorough Herald. Heraldry alone can enable him to render his works, in the noblest and most perfect sense, historic monuments. Without Heraldry, no lover of the great Art, which has been so happily revived amongst us, is able either to feel the full power of what the Gothic has transmitted to him from the olden time, or to realise all that it is now able to accomplish as a living art.

Historical Painters, having at length learned to estimate aright the worth of archæological accuracy, constantly require that information which Heraldry is ever ready to impart.

It is the same with Sculptors, when they treat of subjects that are derived from either mediæval or modern History, or that are in any way associated with Gothic Architecture.

To Illuminators, Heraldry opens a wide and richly diversified field of attractive study. The beautiful and deservedly

popular Art of Illumination finds in Heraldry a most versatile and efficient confederate. True Illumination, indeed, is in its nature heraldic; and true Heraldry provides for Illuminators the most appropriate, graphic and effective both of their subjects, and of the details and accessories of their practice.

In some sense or degree also Heraldry enjoys the favour of the general public. To many persons, as to seal engravers and herald painters, it provides what may be styled a profession. Whoever has, or desires to have a "coat-of-arms," professes to know something about Heraldry; that is, he is favourably disposed towards it, though perhaps he is unconscious of the sentiment. It is always pleasant to the pedestrian public, many of them bearers of time-honoured arms and having the reddest of red blood flowing in their veins, to be familiar with the heraldic blazonry that appears upon the panels of aristocratic carriages. Nor is it less satisfactory, when we chance to see a flag displayed and blowing out in the breeze, or when our eyes rest upon an heraldic seal, or when we discover a shield of arms in a book, or on a monument, or amidst the decorative accessories of some building, to be able to read what Heraldry thus has written with her peculiar symbols. And then, as a matter of course, Heraldry, as of old, receives a becoming homage from the wealthy inheritors of historic names and noble titles; while a similar homage is no less cordially tendered by those whose Heraldry, like their own position in the great world of society, is at least of comparatively recent growth.

From each and all of these Friends of Heraldry, this Volume ventures to anticipate a welcome, inasmuch as it inspires to place before them, in a plain and simple form, whatever heraldic teaching they may require; and also because, as a book of reference, they will find it to be trustworthy, easy to be consulted, and, as far as it professes to go, complete.

PREFACE

TO

THE SECOND EDITION.

If ever I had indulged the hope that a Second Edition of this work might be required, I certainly had not contemplated the realization of any such speculation without an interval of several years between the publication of the First Edition, and the appearance of its successor. My surprise, accordingly, has been as great as my gratification, at having found myself called upon by my publishers, before my First Edition had been published two months, to prepare for them a Second Edition with all possible speed.

The corrections and additions that I was anxious to make, so far as I have been enabled to accomplish them at all, have been made while the present volume has been actually passing through the press. Materials in abundance have been ready at hand; and indeed the cordial generosity with which the most valuable assistance, often unasked, has been placed at my disposal, I am altogether unable adequately to acknowledge. From such great kindness, coupled with the very gratifying reception that my "Heraldry" has experienced, I venture to

infer that my volume, however imperfectly executed, has been conceived in the right spirit.

Whatever errors and omissions in the First Edition were brought to my notice, I have endeavoured to correct and supply. It has not been in my power to enlarge the volume beyond the limits to which it has now attained; and, consequently, many additions that have been suggested to me, I have felt it necessary to withhold. At the same time, I trust that the fresh matter will be found consistent with my original plan, and calculated to prove both useful and attractive to students of Historical Heraldry. My chapter on "Marshalling" has been considerably extended; and I have assigned two chapters instead of a single one to "Cadency." The number of chapters, however, remains the same, since two very short ones of the First Edition have been united together. I have devoted Chapter XVI exclusively to "Royal Cadency," which has been treated in as systematic a manner as possible.

My Illustrations have received numerous important additions, so that they now comprise upwards of eight hundred and seventy examples. I regret to have been obliged to reprint my original plates without any alteration in the numbering; and also to intersperse the additional plates amongst those that were before engraved. Thus, in the arrangement of the plates the order of numerical succession has not been regularly maintained. I trust that the Lists of the Plates and of the individual examples in a great measure will rectify any inconvenience that may arise from this circumstance. In the text I have habitually inserted a reference to the plate in which each example is placed, except in the case of those examples that are printed with the text itself. Many of the illustrations that I have obtained from monumental memorials, have been engraved by Stothard and others; but I have not considered it necessary to refer to the plates in those more costly and less accessible works, in which the Heraldry is subordinate to the monumental

character of the subject represented; and as, with rare exceptions, I have myself personally examined the originals, I have generally been enabled to rely upon my own notes and sketches for the fidelity of my examples. I feel sure that my additional examples from the grand old Abbey Church of St. Alban's, will be regarded with much interest, (Nos. 633, 690, and 711 to 717 inclusive). My Plates XIX and XXIII have been lithographed again, and the former Plate has been re-arranged. It will be understood that No. 364 A, in Plate XXIII, has been drawn in exact conformity with the original shield. My chromo-lithograph, (Plate VII), of the shield of Earl WILLIAM DE VALENCE, has also been again engraved, in order to render with more exact accuracy the diaper upon the bars that are *argent*. I have much pleasure in adding, that fac-simile chromo-lithographs of this most beautiful early enamelled heraldic shield, and of the other remains of the *champlevé* enamels of the De Valence Monument at Westminster, are in preparation for publication in their full size, after admirable drawings by Mr. Berrington of Westminster Abbey.

The publication of Mr. Seton's able and thoroughly heraldic treatise on the Heraldry of Scotland, confirms my belief that a feeling for Historical Heraldry is gradually extending its influence throughout this country. It will rest with those to cherish and to stimulate such a feeling, who have already learned to value Historical Heraldry because they have formed a just estimate of its true character.

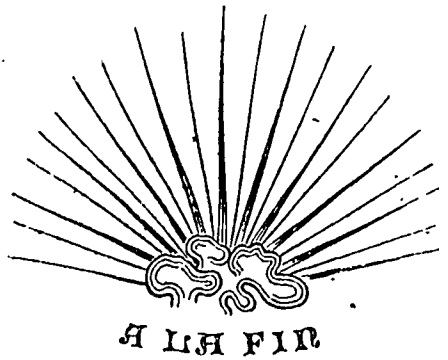
At the College of Arms I have always found the most valuable aid ready to be given to me with the greatest kindness and liberality. To WILLIAM COURTHORPE, Esq., Somerset Herald, I desire to tender my especial thanks; and I also gratefully acknowledge the assistance that I have received from ROBERT LAURIE, Esq., Clarencieux King of Arms. While to all who in any way have aided me, in general terms I offer my thanks, I am bound to record my more particular

obligation to the Rev. CHARLES BROOKE BICKNELL, Rector of Stourton, near Bath; to the Rev. H. W. HODGSON, Rector of King's Langley, Herts; and to T. G. BAYFIELD, Esq. of Norwich.

Throughout the preparation of my former Edition I received from one valued Friend the most important assistance; now, to my great sorrow, I associate this present Edition with the cherished Memory of the same dear and lamented friend.

C. B.

Norwood, June, 1863.



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HERALDRY,

HISTORICAL AND POPULAR.

CHAPTER I.

INTRODUCTORY.

An inquiry into the Heraldry of the past leads us back almost to the remote fountain-head of human history. From the very earliest periods, we find it to have been an usage universally prevalent amongst mankind for both individuals and communities to be distinguished by some *sign, device,* or *cognizance.* The idea of symbolical expression coupled with a love of symbolism appear, indeed, to constitute one of the component elements of the human mind, as well in the rude condition of savage life, as in every progressive advance of civilization and refinement. Through the agency of such figurative imagery the mind is able both to concentrate a wide range of thought within a very narrow compass, and to give to the whole a visible form under a simple image. The mind thus speaks to the eye. By this symbolical blazonry a multiplicity of definite impressions are conveyed, in the simplest manner, and with poetic impressiveness. By such means, also, the mind is empowered to combine the imaginative with the real, and, while extending its speculations beyond the

bounds of ascertained verities and actual facts, to impart a definitive character to the visions of the imagination.

The exercise of a faculty such as this, it is easy to conceive, would be held in the highest estimation in the primitive stages of human society. Men so circumstanced had much to say; but they had only rare opportunities for speaking, and they knew but few words in which to convey their meaning. They delighted, therefore, in an expressive symbolism, which might speak for them, laconically, but yet with emphasis and to the point. Their symbolical language, also, would commend itself to their favour in a peculiar manner, through the facility with which it would extend and intensify its own phonetic powers by means of accumulative association.

War and the chase would naturally furnish the imagery that would first become prevalent. A man's physical powers or peculiarities, as a warrior or a hunter, or the issue of some exploit in which he might have been engaged, would determine his distinctive personal cognizance. If swift of foot, or strong of hand, or fierce in demeanour, or patient of hardship, he would naturally seek to symbolize himself under the form of some animal distinguished pre-eminently for one or other of those qualities. For, it is natural that man should find symbols of his own physical attributes in the inferior animals; because in mere swiftness, or strength, or such like qualities, those animals are superior to man. The next thing would be to render this personal symbolism hereditary. A man's son would feel a natural pride in preserving the memorial of his father's reputation, by assuming, and also by transmitting his device. It would be the same with the comrades of a chief, and with the subjects of a prince. Thus a system of Heraldry would arise and become established.

And such is actually the process, which has produced and matured its own Heraldry amongst each of the various races and tribes of the earth. In the far West, the Red Indian,

from time immemorial, has impressed upon his person the *totem* of his people—the cognizance that his fathers bore, and by which they were distinguished before him. In the very constitution of his mind essentially a lover of symbolism, the Oriental revels, and he always has revelled, in a truly characteristic Heraldry. In the relics of the wonderful races that once peopled the valley of the Nile, this Heraldry of the East is everywhere present. Another expression of the same semi-mystic symbolism was found, deep buried beneath the mounds of Assyria. Somewhat modified, it was well known in ancient Israel. In Europe, with the first dawn even of historical tradition, the existence of a Heraldry may be distinguished. Nearly six hundred years before the Christian era, Æschylus described the heraldric blazonry of the chieftains who united their forces for the siege of Thebes, with all the minute exactness of our First Edward's chronicler of Caerlaverock. The well-known Eagle of the Romans may be said to have presided over the Heraldry of Rome, as their own Dragon has ever presided over that of the Chinese. The legendary annals of mediæval Europe abound in traces of a barbaric Heraldry, in the war-banners of the chiefs and in their personal insignia. The Bayeux Tapestry of the Conqueror's consort may be placed at the head of the early existing illustrations of the Heraldry of Britain. That celebrated piece of royal embroidery exhibits a complete display of the military ensigns in use at the period of the Conquest, by both the Norman invaders and the Saxon occupants of this island. Illuminations in MSS. take up and carry on the heraldic record. Seals, carvings in ivory, monumental memorials, stained glass, and the various productions of the architectural sculptor, gradually contribute their several memoirs, and lead us on to the full development of English mediæval Heraldry through the agency of the Crusades.

The Crusades formed the armed followers of the different European princes into a military alliance for a common pur-

pose, and also brought the rude yet gallant soldiers of the West into contact with all that then existed in Eastern lands of the refinement, both military and social, of still earlier times. Among the many and important results of those strange and strangely romantic enterprises, were great changes in the weapons and armour of the western chivalry; and these changes were accompanied with the introduction of an infinite variety of armorial devices. The Crusade confederacy itself would necessarily demand the adoption, by the allied Sovereigns, of a more definite system of military standards and insignia than had been previously prevalent. The use of improved defensive armour, also, combined with a better system of organization and discipline in the armour-clad bands, rendered it necessary for each warrior of any rank to assume and wear some personal cognizance, without which he could not have been distinguished, at a time when the ascertained presence of certain individuals was of such grave importance. And the device of each baron or knight would be assigned, with appropriate modifications, to their respective retainers and followers. In this manner, *Crests* were introduced, and placed on basinets and helms; and thus some recognized device or composition was displayed upon all knightly pennons and banners, and was emblazoned both upon the rich surcoats which the knights wore over their armour, and upon the shields which so long formed most important components of their defensive equipment. Such is the origin of *Shields-of-Arms* and *Coats-of-Arms*,—terms that we still retain, with representations of the Shield, and with Crests, in our own Heraldry at the present day.

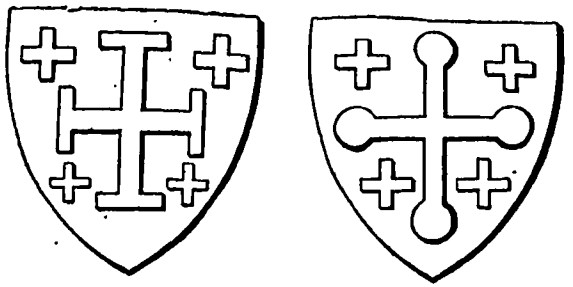
In England, Heraldry may be considered to have first assumed a definite and systematic character during the reign of HENRY III, A.D. 1216 to 1272; and at the close of the thirteenth century it may be said to have been recognized as a distinct science. The heraldic devices that were adopted in

England in the thirteenth century, in common with those which were added to them during the century that followed, partook of the ideal character of all symbols, but at the same time they were distinguished by a simple and dignified expressiveness. And they were associated directly, and in a peculiar manner, either with individuals, families, establishments, potentates, or with the community at large; so that they may be considered after a definite method, their varieties readily admit of classification, their characteristics may be clearly elucidated and fully set forth, and they may be subjected to certain general laws and treated as forming a system in themselves. This classification and description, and the general laws themselves, we now unite with the devices and compositions, under the common name of HERALDRY. And with the Heraldry of the thirteenth century we associate that of the fourteenth, and of succeeding centuries, and of our own era, assigning to the whole the same common title. For, as it happened in the instance of Architecture, when once it had been duly recognized in England, Heraldry rapidly attained to an advanced degree of perfection. Whatever the Heralds of EDWARD I might have left to be accomplished after their time, their successors of the fourteenth century were not slow in developing. Under the genial influences of the long and brilliant reign of EDWARD III, mediæval Heraldry attained to its culminating point. The last quarter of the fourteenth century proved to be equally favourable to the Heralds. And again, during the Lancastrian era, and throughout the struggle of the Roses, English Heraldry maintained its reputation and its popularity. Its practical utility was felt and appreciated by the Plantagenets in their fierce social wars, as it had been before their time by the Crusaders. Then, with a general decline of the Arts, Heraldry declined. Its art-character, indeed, had shewn signs of a coming degradation, before the accession of the Tudors to the disputed throne of this realm.

The next downward step seriously affected the early simplicity of the art-science, so that the Heraldry of the sixteenth, seventeenth, and eighteenth centuries can advance but comparatively slight claims upon our present consideration. And thus we are brought onwards to the great and general Art-Revival of our own times, in which Heraldry again appears in the act of vindicating its titles to honourable recognition, as an Art-Science that may be advantageously and agreeably studied, and very happily adapted, in its practical application, to the existing condition of things by ourselves.

When thus directing the attention of students to the Heraldry of the past, I am anxious to impress upon them the remembrance of the fact, that the main object of our inquiry has reference to our own present use and application of Heraldry in the days of Queen VICTORIA. All true Heraldry is historical, though it by no means follows that it must always be necessarily popular. Our Heraldry, however, aspires to be such as may claim to be entitled both "popular" and "historical:" but the historical condition of our Heraldry does not imply that we should enter into the elucidation of mediæval Heraldry, purely for its own sake. We find Heraldry to have been in England a growth of the Middle Ages: and, consequently, when we desire to familiarise ourselves with this Art-Science, we are constrained in the first instance to direct our thoughts back to the middle ages, in order to obtain much of the information that we need for present use. This differs widely from a study of mediæval Heraldry, undertaken and conducted for the sake of reproducing mediæval Heraldry. It is impossible to press this consideration too urgently, not only upon living Heralds, but also upon all who are interested in the Arts and Art-Manufactures of our country at the present day. The Arts of the middle ages are replete with precious teachings for ourselves; and yet they are not by any means calculated to be reproduced by us in their original condition. They were the

Arts of those times—they then arose, and they flourished through their direct association with their own era. It is most true, that at all times they may be studied with certain advantage; and it is also no less true, that a mere imitation of their former operation indicates that error in judgment, which ignores the all-important *mutatis mutandis*, and so leads to a mistaken course of action. And then, on the other hand, nothing can be more absurdly irrational than to reject what the Arts of the middle ages can teach so well, upon the alleged plea that any such study involves a modern mediævalism. Here, as in other matters, a middle course lies open invitingly before us. Whatever we find to be really valuable and useful in the Arts of the middle ages we gratefully accept; and, as we know that our predecessors in departed centuries matured their own thoughts for their own advantage, and applied their Arts to their own use, so we take their teaching, and associate it in its practical application, not with them, but with ourselves. When we seek to apply our knowledge, from what source soever we may have acquired it, we look around us, and we look before us, seeking both to adapt our knowledge to present requirements, and to expand its range that it may become applicable to the requirements of the future. By no means content to be imitators and copyists, we aim at excellence in our works, through the judicious, consistent, and appropriate application of sound principles, under the guidance of an observant and well-disciplined experience. It will be understood, then, when I refer in the following pages to the Heraldry of the thirteenth and fourteenth centuries, that I do so without the slightest intention, on the one hand, to suggest that either our Guardsmen or our Volunteers should be equipped in the armour and surcoats of the Plantagenets, or, on the other hand, to fix the standard of the Heraldry of to-day in accordance with the heraldic fashion prevalent when the Black Prince was invested with the Order of the Garter.



A. B.

No. 1.—Arms of the Crusader Kings of Jerusalem.

CHAPTER II.

HERALDIC BLAZON, NOMENCLATURE, LANGUAGE AND LAWS.

In Heraldry, the term *Blazon*, or *Blazoning*, is applied equally to the description and to the representation of all heraldic figures, devices, and compositions. It also indicates the arrangement of the component members and details of any heraldic composition. *Historical Blazoning*, also entitled *Marshalling*, denotes the combination and arrangement of several distinct heraldic compositions, with the view to produce a single compound composition. In like manner, the disposition and arrangement of a group or groups of heraldic compositions or objects, is styled *Marshalling*.

All heraldic figures and devices, whether placed upon shields, or borne or represented in any other manner, are entitled *Charges*; and every shield or other object is said to be *charged* with the armorial insignia that may be displayed upon it.

Heraldic Language is most concise, and it is always minutely

exact, definite, and explicit; all unnecessary words are omitted, and all repetitions are carefully avoided; and, at the same time, every detail is specified with absolute precision.

The *Nomenclature* is equally significant, and its aim is to combine definitive exactness with a brevity that is indeed laconic. As might naturally be expected, both the Language and the Nomenclature of Heraldry habitually indicate their Norman-French origin.

Heraldic Devices are described, first, in the order of their comparative importance; and, secondly, in the order in which they are placed upon the shield, or other object that bears them. Thus the character of the surface of the shield itself, which forms the foundation of the heraldic composition, is first specified. Then follows a description of the principal charge, which occupies the most central and most commanding position, and which also is considered to rest immediately upon the surface of the shield. Objects of secondary importance, which also rest upon the shield itself, are next described; and finally, descriptions are given of such other devices and figures as may be placed upon another charge, and which consequently appear to be carried by an object that is nearer to the surface of the shield than they are themselves. In some instances, as when a *Chief*, a *Canton*, and a *Bordure* appear and are charged, the composition will require to be blazoned in two groups, precedence being given to the central and more important group.

In blazoning any Charge, the title, position or disposition, tincture, and distinctive conditions of the device or figure are first to be specified, and then there will succeed such descriptions of details and accessories as may be necessary, in their order of comparative importance: the tincture of any charge, it is to be observed, is always to follow the name of the charge itself; thus, *a lion rampant sable*, is the proper arrangement of the words.

If a *tincture* or a *number* should occur twice in the same

sentence of any descriptive blazon, such tincture or number is to be indicated by reference to the words already used, and not by actually repeating them. Thus, should any Charge be of the same tincture as the field, it is said to be "*of the field*;" or, as the tincture of the field is always *first* that is specified in the blazon, a Charge of that tincture may be blazoned as "*of the first.*"

So any Charge is said to be "*of the second,*" "*of the third,*" "*of the last,*" &c., if its tincture be the same as the *second*, the *third*, the *last*, or any other that has been already specified. In the instance of the metal gold, instead of reference to the heraldic term "*Or*," the word "*gold*" itself may be used. The position or disposition of any Charge or Charges are to be blazoned first after the name or title of the Charge or Charges. When the same Charge is several times repeated in the same composition, the figures are generally arranged in rows, one row being above another. Such an arrangement is indicated by simply stating the number of the figures in each row: as, "*six crosses crosslets, three, two, and one,*" to denote three in the uppermost row, then two below them, and then one crosslet in base.

In heraldic descriptions, the presence and the position of the *stops* or *points* demand especial attention. A comma precedes and follows each item of every descriptive clause, and the consistent intervention of the more important points must be observed with rigid precision. Every abbreviation must be marked by a full stop; thus, *arg.* is the abbreviated form of *argent.* This abbreviation point is not to supercede or interfere with the comma or other point, which may be required to follow any word whether abbreviated or expressed in full; thus, *arg., on a chev. gu. three lioncels sa.*, is correct pointing. It appears desirable always to print all heraldic blazon in Italic type, and all proper names in small capitals: also, it is always right to print, *three lion's jambs, three palmer's staves, &c.*, and

not *three lions' jambs, three palmers' staves, &c.* The student will bear in mind that in Heraldry, while nothing is specified that can be distinctly and certainly understood without description, so nothing whatever is left to the possibility of contingency or misapprehension.

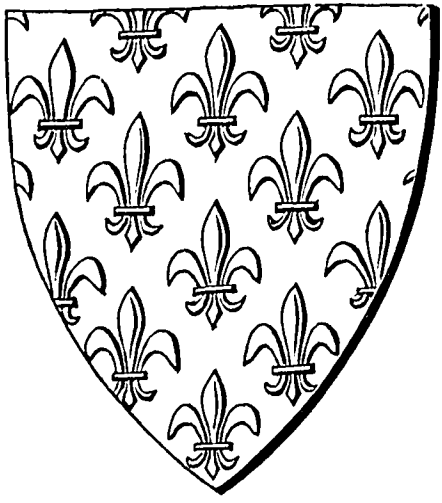
It is a positive rule in Heraldry, that *Metal shall not appear upon Metal, nor Colour upon Colour;* that is, a Charge of one of the Metals must rest upon, or be in contact with a surface or another charge of one of the Colours; and in like manner, a charge of one of the Colours must rest upon, or be in contact with a surface or object of one of the Metals. This rule, absolute in its primary application, admits of a partial relaxation in the case of varied surfaces, and of certain details of charges; and also in those compositions, in which a supported device or figure extends in the shield beyond the charge that supports it. The solitary early violation of this heraldic law is the armorial ensign of the CRUSADER KINGS OF JERUSALEM, who bore five golden crosses upon a silver shield, that thus their Arms might be distinguished from those of every other potentate; No. 1, p. 8. The early form of the Jerusalem Cross is represented in Shield B; and the more recent and generally accepted form in Shield A.

When any Charge is *repeated in such considerable numbers,* in the same composition, as to produce almost the appearance of a pattern, the Field so covered is said to be *Semée* with the Charge in question. It will be observed that a Field which is *Semée,* is often treated as if it were cut to the required size and shape from a larger extent of surface, some of the Charges being only partially represented. The ancient shield of France, nobly emblazoned in the North Choir-Aisle of Westminster Abbey, in the work either of HENRY III, or of his son EDWARD I, bears *azure, semée de lys, or;* No. 2, p. 12.

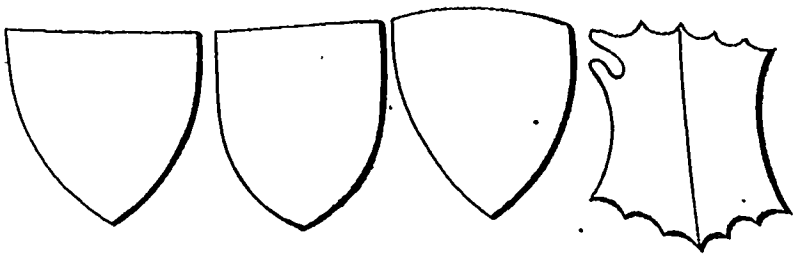
When the often-repeated figure is of very small size, the term *Powdered* is substituted for *Semée.*

In Heraldry, every Coat or Shield of Arms, Crest and Badge is attached to the *Name*, and not to the Title, of the person who may bear them.

All figures and devices represented in heraldic compositions have various attributes, qualities, and epithets assigned to them by Heralds, which express their several positions and dispositions, and indicate the parts which they take in the aggroupment of the whole. Thus the sun is said to be *in its glory*, or *eclipsed;* the moon is said to be *increscent*, or *decrescent;* human figures are variously *habited;* animals are said to be *armed* with the horns, or the appendages provided for them by nature for their defence or for aggressive purposes. Similar appropriate terms indicate the circumstances under which figures and objects of all kinds appear in heraldic compositions, together with their individual peculiarities, details and accessories. These terms are classified and explained in Chapters IX, X, XI, XII, and XIII.



No. 2.—France Ancient.



No. 3. No. 4. No. 5. No. 6.

Heraldic Shields.

CHAPTER III.

THE SHIELD, AND ITS PARTS, POINTS, AND PRIMARY DIVISIONS; AND DIVIDING AND BORDER LINES.

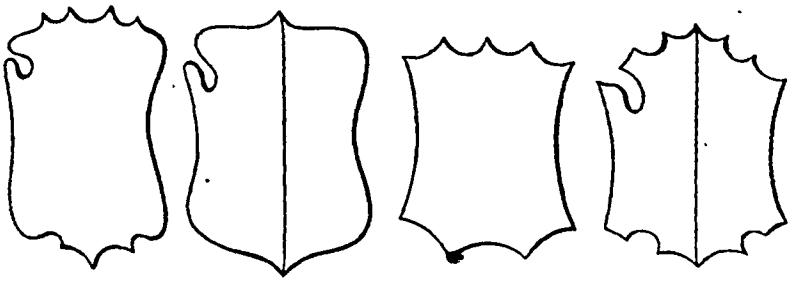
THE SHIELD, the most important piece of their defensive armour, was derived by the knights of the middle ages from remote antiquity, and at almost all times it has been decorated with some device or figure. The ancient Greek tragedian, Æschylus, (about B.C. 600,) describes with minute exactness the devices that were borne by six of the seven chiefs who, before the Trojan War, besieged Thebes. The seventh shield is specially noted to have been uncharged. In the middle ages, in Europe, there prevailed a precisely similar usage; and, indeed, so universal was the practice of placing heraldic insignia upon shields, that the shield has been retained in modern Heraldry as being inseparable from all Heraldry, so that it still continues to be the figure upon which the heraldic insignia of our own times are habitually charged.

Early heraldic shields vary very considerably in their forms, the simplest and most effective form having the contour of an

inverted equilateral arch, slightly stilted, as No. 3, or No. 7 in Plate I. The shields actually used by the Normans in England were long and tapering; they are exemplified in the equipment of the knightly effigies in the Temple Church, London. To these succeeded short, almost triangular, heater-shaped shields. Examples abound in the monumental effigies of the thirteenth and the fourteenth centuries. The equilateral form became prevalent early in the fourteenth century, at which period several modifications of the prevailing form were introduced. Two of the more effective of these varieties, Nos. 4, and 5, are severally drawn from the Percy Monument at Beverley, A.D. 1350, and the Monument of JOHN OF ELTHAM, in Westminster Abbey, A.D. 1336. In the next century the shields were shortened, and as it advanced their form was altogether changed, and became somewhat square, the outlines being produced by a series of concave curves. Shields of this class appear to have been introduced during the second half of the fourteenth century, but they did not become general until a later period. In these shields a curved notch is cut out, for the lance to pass through, in the dexter chief; when thus pierced, the shield was said to be *à bouche;* No. 6. This form of shield may be advantageously used in Modern Heraldry, particularly when any composition has many charges, or when there are quarterings; it would seem, however, to be desirable not to represent any shield as *à bouche* in modern Heraldry, since shields now do not require any adjustment to knightly lances laid in rest. And there is some danger lest a misapprehension should arise with reference to the shield *à bouche,* now that its use has so long passed away: thus, in each of the upper spandrels of the fine trussed timber roof of Lincoln's Inn Hall there is carved a shield *à bouche;* and these shields have been made to correspond with one another, as they range along the two opposite sides of the Hall, so that on one side the shields have the notches cut out, quite correctly, in their dexter

chief, and the other series have their notches cut in their sinister chief.

Several very effective forms of late shields are sculptured upon the monument to Abbot RAMRYDGE, in St. Alban's Abbey, which may be studied with advantage by modern Heralds, together with the simple pointed shields of earlier times; No. 6 A.



No. 6 A.

The form of the Shield, as a matter of course, may be determined in Modern Heraldry in accordance with the preference of every Herald. All that I would suggest is, that the preference may as well rest upon the more agreeable rather than the less attractive forms.

In early architectural and monumental compositions, and also often upon seals, heraldic shields are represented as if suspended from the *guige*, or shield-belt, which was actually worn by the knights to sustain and to secure their shields to their persons. In some instances of this always effective because always consistent and appropriate arrangement, the long *guige* appears on either side of the shield, and is there passed over a corbel; as in No. 7, Plate I, one of the beautiful series of shields, in the choir-aisles of Westminster Abbey, which is charged with the arms of RAYMOND, Count of Provence,—*or*, 4 *pallets gules*. The more prevalent usage was to represent the shield as being suspended from a single corbel, boss, or a cluster of foliage, or from some architectural member of the composition; occasionally, and more particularly on

seals, the shield appears as if suspended by the sinister chief angle, and so hangs diagonally from the helm and crest; Nos. 135, and 301, Plate I. These modes of arrangement, with the various modifications of them that will readily suggest themselves, are worthy of the most thoughtful attention of the practical modern Herald.

The Heraldic Shield is sometimes entitled an *Escutcheon*: and when one shield is charged upon another, the shield thus placed is distinguished as an *Inescutcheon*, and is said to be borne *in pretence*.

The different parts of an heraldic shield are distinguished and entitled as follows:—No. 8.

A. *Dexter Side.* B. *Sinister Side.*
C. *Chief.* D. *Base.*
E. *Dexter Chief.* F. *Sinister Chief.*
G. *Middle Chief.* H. *Dexter Base.*
I. *Sinister Base.* K. *Middle Base.*
L. *Honor Point.* M. *Fesse Point.*

Heraldic shields are divided in the manner indicated by examples, Nos. 9 to 14.

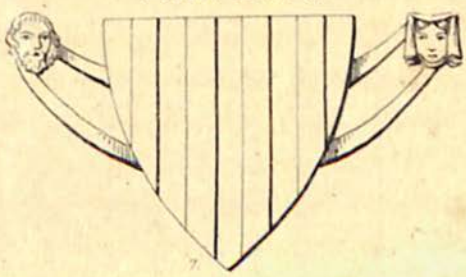
No. 9, is *Per Pale*, or *Impaled.* No. 10, is *Per Fesse.*
No. 11, is *Per Cross*, or *Quarterly.* No. 12, is *Per Bend.*
No. 13, is *Per Saltire*, and No. 14, is *Per Chevron.*

When a Shield is divided into more than four parts by lines drawn in pale and in fesse, crossing each other at right angles, it is said to be *Quarterly* of the number of divisions, whatever that number may be: thus, No. 15 is *Quarterly of eight.*

In the instance of a Quartered Shield having one or more of its Quarters quartered, this compound division is indicated by the term *Quarterly-quartered;* and the four primary Quarters are distinguished as *Grand Quarters;* thus in No. 16, A, B, C, D are the *Grand Quarters*, of which the first and the fourth, A and D, are *Quarterly-quartered.*

The Heraldic Shield is always considered to bear its charges

PROVENCE.



7.

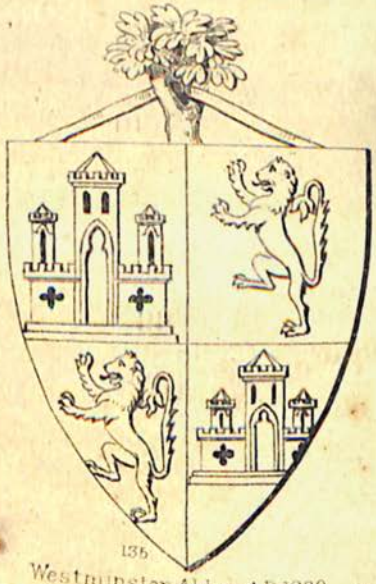
Westminster Abbey about 1260.

EDWARD.
THE CONFESSOR.

76.

Westminster Abbey, about 1260.

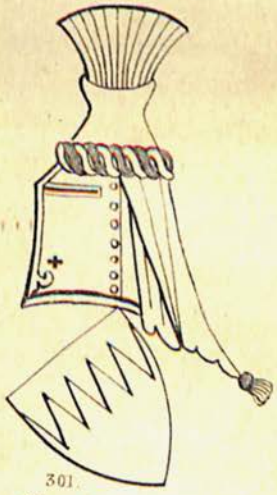
CASTILE & LEON.



135.

Westminster Abbey A.D. 1290.

HARSYCK.



301.

Southacre Church Norfolk A.D. 1384.

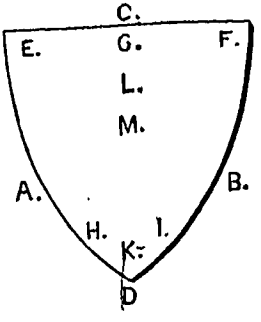
upon its face, or external surface, and consequently the *Dexter* and the *Sinister* sides of the shield itself are those, which would severally *cover* the right or the left side of a warrior when holding the shield in front of his person. The *Dexter* side of an heraldic composition or object, therefore, is *opposite* to the *left* hand of an observer, and the *Sinister* to his *right* hand. This use of the terms *Dexter* and *Sinister* is invariable in Heraldry.

The heraldic shield is sometimes represented as *bowed*, or as if having a slightly *convex* contour; and shields of the form of No. 6 often have a ridge dividing them in pale.

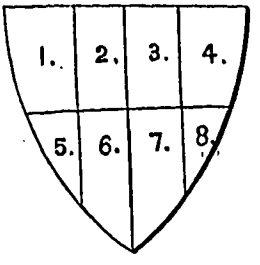
The *entire surface* of a Shield is called the *Field*. The same term *Field* is also applied to the entire surface of any Charge or Object.

The same terms that denote the parts and points of a Shield, are also applicable to a *Flag*, or to any figure that may be charged with an heraldic composition. In FLAGS, the *depth* from chief to base is entitled the "*Hoist*," and the *length* from the point of suspension to the fore extremity is distinguished as the "*Fly*," which latter term also denotes the fore extremity of any Flag.

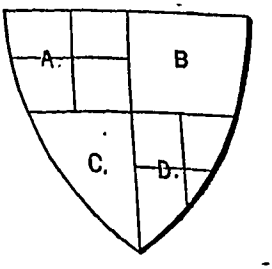
No. 8.

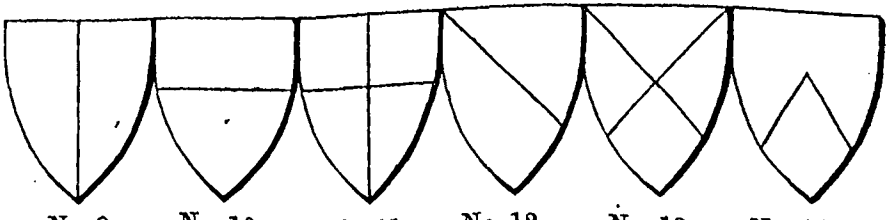


No. 15.



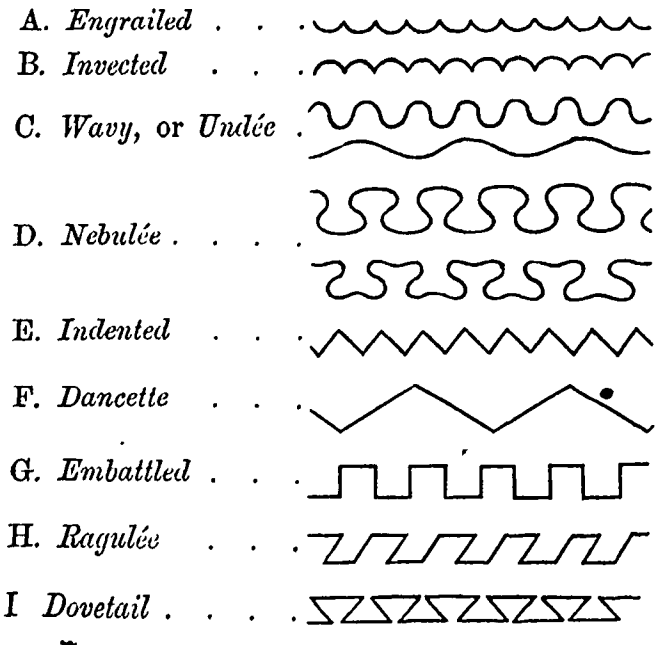
No. 16.





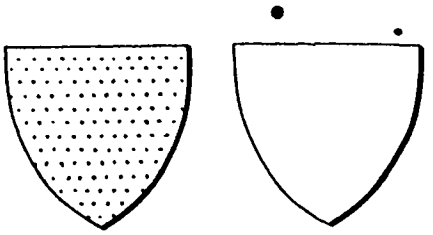
No. 9. No. 10. No. 11. No. 12. No. 13. No. 14.

Dividing and Border Lines, in addition to simple right lines and curves, assume the forms indicated in Example, No. 17.



No. 17

The Ordinaries and other Charges are constantly formed with these lines: as a Bordure may be *indented*, a Chief *nebulée*, a Fesse *dancette* or *embattled*, a Cross *engrailed*, &c., &c. See Nos. 92, 94, 114, 115, 300 A, 319 B, 410, 396, 433 and 477.



No. 18. No. 19.

Two Metals.

CHAPTER IV.

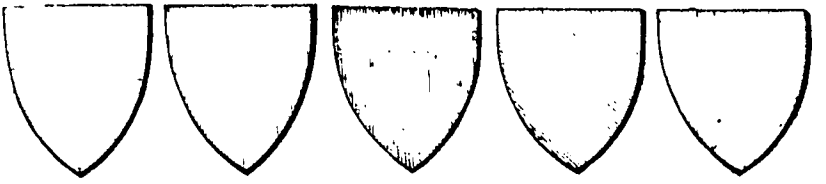
TINCTURES.

THE TINCTURES of Heraldry comprise two *Metals*, five *Colours*, and eight *Furs*.

They are severally distinguished, entitled, and indicated as follows, in Examples, Nos. 18 to 32.

METALS.

	Titles.	Abbreviations.	
1. Gold.	*Or.*	*Or.*	No. 18.
2. Silver.	*Argent.*	*Arg.*	„ 19.



No. 20. No. 21. No. 22. No. 23. No. 24.

Five Colours.

COLOURS.

	Titles.	Abbreviations.	
1. Blue.	*Azure.*	*Az.*	No. 20.
2. Red.	*Gules.*	*Gu.*	„ 21.
3. Black.	*Sable.*	*Sa.*	„ 22.
4. Green.	*Vert.*	*Vert.*	„ 23.
5. Purple.	*Purpure.*	*Purp.*	„ 24.

FURS.

1. *Ermine.*	Black spots on a white field	No. 25.
2. *Ermines.*	White spots on a black field.	„ 26.
3. *Erminois.*	Black spots on a gold field.	„ 27.
4. *Pean.*	Gold spots on a black field.	
5. *Vair.*		Nos. 28 and 29.
6. *Counter Vair.*		No. 30.
7. *Potent.*		„ 31.
8. *Counter Potent.*		„ 32.

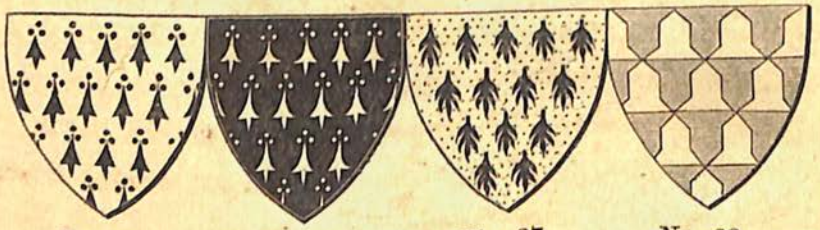
The Metals may be expressed by gold and silver, or by yellow and white.

The representation of the Tinctures by means of dots and lines was not in use amongst Heralds before the time of the accession of the Stuarts to the English Crown.

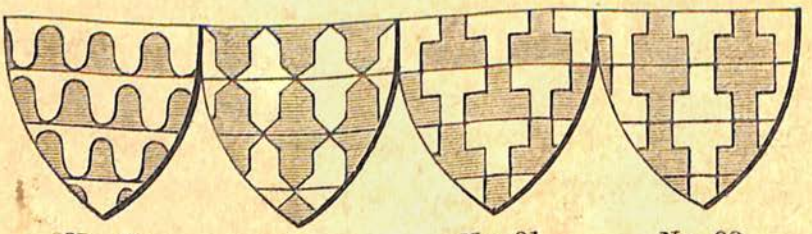
The student will observe that the *metals always take precedence of the colours*, unless a contrary arrangement be specified. Also, that *Vair*, *Counter Vair*, *Potent* and *Counter Potent are always Argent and Azure*, unless other tinctures are named in the blazon. See Chap. XXX.

Objects and Figures represented in heraldic composition in their natural colours, are said to be *proper*, abbreviated *ppr.*

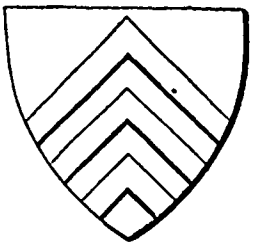
THE FURS.



No. 25. No. 26. No. 27. No. 28.



No. 29. No. 30. No. 31. No. 32.



No. 40 A.—DE CLARE.

CHAPTER V.

THE ORDINARIES AND THEIR DIMINUTIVES, AND THE ROUNDLES.

THE earliest devices of Mediæval Heraldry are simple figures, entitled ORDINARIES, which have been held by all Heralds in high esteem and honour, and retain their old rank in the Heraldry of the present day. They still sometimes appear, as of old, alone, or almost alone; while in many instances the Ordinaries are associated with other devices, or are themselves charged with various figures. In their simplest condition, the Ordinaries are formed by right lines; but they also admit, instead of right lines, the various border lines of Example, No. 17.

The *Heraldic Ordinaries* are *nine* in number, and are severally entitled, the *Chief*, No. 33; the *Fesse*, No. 34; the *Bar*, No. 35; the *Pale*, No. 36; the *Cross*, No. 37; the *Bend*, No. 38; the *Saltire*, No. 39; the *Chevron*, No. 40; and the *Pile*, No 41. See Plate II.

Several of these Ordinaries have *Diminutives*, which are grouped with them in the following descriptions of the Ordinaries themselves.

I. The CHIEF, No. 33, formed by an *horizontal* line, contains in depth the *uppermost third part* of the field, or area of the shield. It may be borne in the same composition with any other Ordinary, except the *Fesse*.

The *Diminutive* of the CHIEF is the *Fillet*, the contents of which must not exceed one-fourth of the Chief, of which it always occupies the lowest portion.

II. The FESSE, No. 34, which is identical in form and in area with the Chief, differs from that Ordinary only in its position in the field of the shield, of which it always occupies the *horizontal central third part.*

The Fesse has no Diminutive, but it may be *surmounted* by a Pale or a Bend.

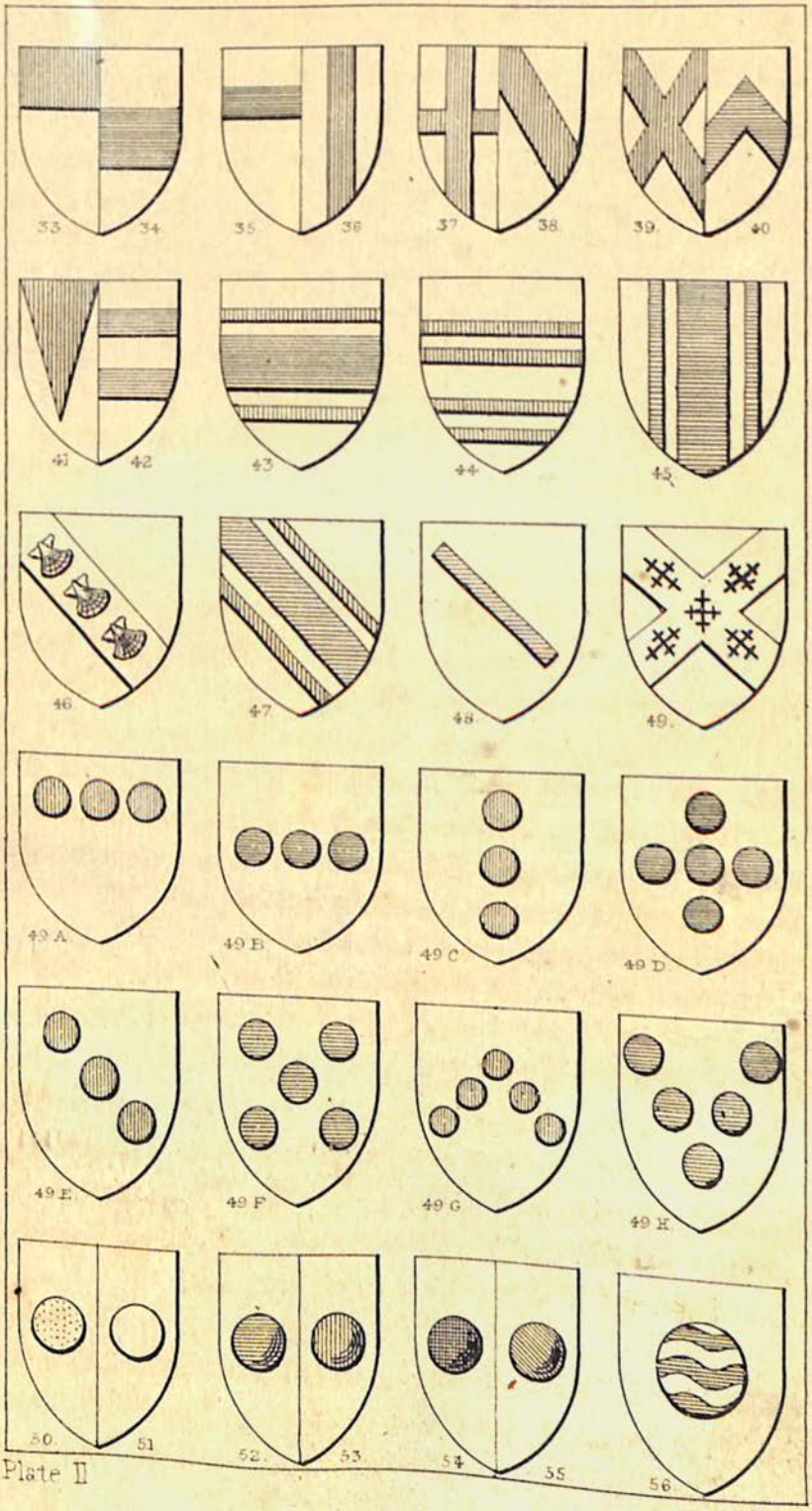
III. The BAR, No. 35, differs from the Fesse in its width, being *one-fifth*, instead of *one-third* of the field. The Bar may be *placed horizontally in any part of the field*, except absolutely in chief or in base. *Two Bars* frequently appear in the same composition, in which case it is the usual practice to divide the field horizontally into five equal parts, and to assign to the Bars the two spaces that are on either side of the central space, as in No. 42. *A Single Bar* never appears in an heraldic composition without some other Ordinary.

The BAR has two *Diminutives*, the *Closet*, and the *Barrulet*, which are respectively *one-half*, and *one-fourth* of the width of the Bar itself.

When either of these *Diminutives is placed on each side* of a Fesse or Bar, the Ordinary is said to be *cotised*, as No. 43.

When *Barrulets* are placed together *in couples*, as in No. 44, each couple is entitled a pair of *Bars Gemelles.*

IV. Like the Chief and the Fesse, the PALE, No. 36, occupies *one-third* of the field; but its position is *vertical* instead of horizontal, and it accordingly appears in an erect position always in *the centre* of the field. The PALE is an Ordinary of compara-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49 D
49 E
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Plate II

tively rare occurrence. It has two *Diminutives*, the *Pallet*, and the *Endorse*, which are severally *one-half* and *one-fourth* of its width.

A Pale between two Endorses is said to be *endorsed*. No. 45.

A *Pallet* may appear in *any* vertical position in the shield. See No. 7, Plate I.

V. In its simplest form, the heraldic CROSS, No. 37, is produced by the meeting of two vertical with two horizontal lines, about the Fesse point, No. 8, M, of the Shield; or it may be defined to be the combination of a Fesse with a Pale. When charged, the CROSS occupies about *one-third* of the field; but otherwise it occupies only *one-fifth* of the field. So numerous are the modifications of form, decoration, and arrangement which Heralds have introduced into this Ordinary, that I propose to devote a separate chapter to the "Heraldry of the Cross."

VI. The BEND, No. 38, is formed by *two parallel lines drawn diagonally, at equal distances from the Fesse-point, from the Dexter Chief to the Sinister Base.* When charged, the Ordinary contains *one-third*, but when plain it contains *one-fifth* part of the field. *Two* uncharged Bends may appear in the same Composition. The Bend also is associated with other Ordinaries, or it may be placed over other Charges. Charges set on a Bend are placed *Bendwise:* that is, *they slope with the Bend.* No. 46.

The *Diminutives* of the BEND are the *Bendlet*, containing *one-half* of the Bend, and the *Cotise* containing *one-half* of the Bendlet.

A Bend placed *between two Cotises*, is said to be *cotised*. No. 47.

A *Riband* is a Cotise *couped* (cut off smooth) *at its extremities*, so that it does not extend to the edges of the Shield. No. 48.

A Bend, when *issuing from the Sinister* instead of the Dexter *Chief*, is distinguished as a *Bend Sinister*.

VII. The SALTIRE, No. 39, or *Diagonal Cross*, is a combination of a Bend with a Bend Sinister. It contains *one-fifth* of the field, but *one-third* when it is charged.

The Saltire may appear in the same Composition with the Chief. It has no Diminutive. Charges set on a Saltire *slope with each of its limbs*. No. 49.

VIII. The CHEVRON, No. 40, which comprises somewhat more than the lower half of a charged Saltire, occupies *one-fifth* of the field.

Two Chevrons may appear in the same Composition, or a single Chevron may be blazoned with a Chief. Charges set on a Saltire slope in the same manner as those that are charged upon a Saltire. No. 49.

The *Diminutive* of this Ordinary is the *Chevronel*, which contains *one-half* of a Chevron. The DE CLARES bore, *Or, three chevronels, gules*. No. 40 A, (p. 21).

IX. The PILE, No. 41, *a wedge* in form, generally *issues from the Middle Chief*, and extends towards the Middle Base, of a shield. Occasionally, however, this Ordinary is borne in the same direction as the Bend; or it may issue from various parts of the enclosing line of a shield.

In early shields the *Fesse, Pale, Cross, Bend, Saltire* and *Chevron* are generally *very narrow*, as Nos. 33 A, and 33 B.

Charges are often placed and arranged after the form of the Ordinaries: thus, charges may be *in Chief*, No. 49 A; *in Fesse*, No. 49 B; *in Pale*, No. 49 C; *in Cross*, No. 49 D; *in Bend*, No. 49 E; *in Saltire*, No. 49 F; *in Chevron*, No. 49 G; and *in Pile*, No. 49 H.

With the ORDINARIES may be associated another group, of the simplest character and in general use. These figures are the *Seven* ROUNDLES, each of which possesses its own distinctive title. Plate II.

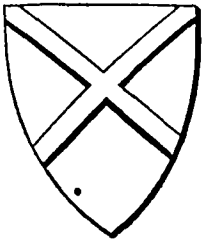
They are:—

1. The *Bezant*,—*or*. No. 50.
2. The *Plate*,—*argent*. No. 51.
3. The *Hurte*,—*azure*. No. 52.
4. The *Torteau*,—*gules*. No. 53.
5. The *Pellet*,—*sable*. No. 54.
6. The *Pomme*,—*vert*. No. 55.
7. The *Fountain*. No. 56,

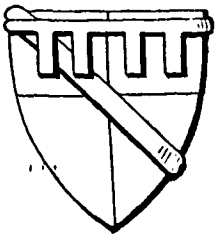
which last is divided horizontally by wavy lines, and is alternately *argent* and *azure*.

In representation, the *Bezant*, *Plate* and *Fountain* are *flat*, but the other Roundles are to appear *spherical* and to be shaded accordingly.

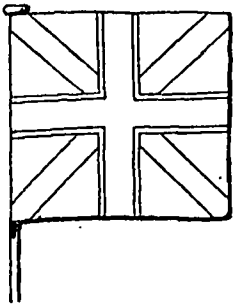
A Roundle of one of the Furs, or tinctured in any other manner, or if charged, must have its distinctive character specified in the blazon. In early blazon all the Roundles have their tinctures specified; and it would seem to be desirable to resume this early habit, except in the instances of the Bezant and the Plate.



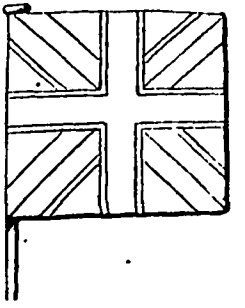
No. 33 A.
DE NEVILLE.
(Roll of Arms, temp. EDW. I.)



No. 33 B.
DE LACY.
(Counter Seal, A.D. 1235.)



No. 63.
First Union Jack.



No. 64.
Second Union Jack.

CHAPTER VI.

THE HERALDRY OF THE CROSS.

THE CROSS, as an heraldic symbol, has already been defined to be a combination of two others of the Ordinaries of Heraldry, the *Fesse* and the *Pale*. When it is not repeated in the same Composition, and when the contrary is not set forth in the blazon, the simple Cross is placed erect in the centre of the Shield, and it extends to the limits of the field. Many Crosses, however, may be introduced into the same composition: or a single Cross may be placed within a Bordure: or it may be interposed between other Charges upon the Shield: or it may itself be charged: or it may appear under a variety of conditions affecting both its form and its position.

The *Greek Cross*, No. 57, has its four limbs all of equal length. Plate III.

The *Latin Cross*, No. 58, has its uppermost limb and its transverse limbs of the same length, the fourth limb or shaft being considerably longer than the other three. In some cases

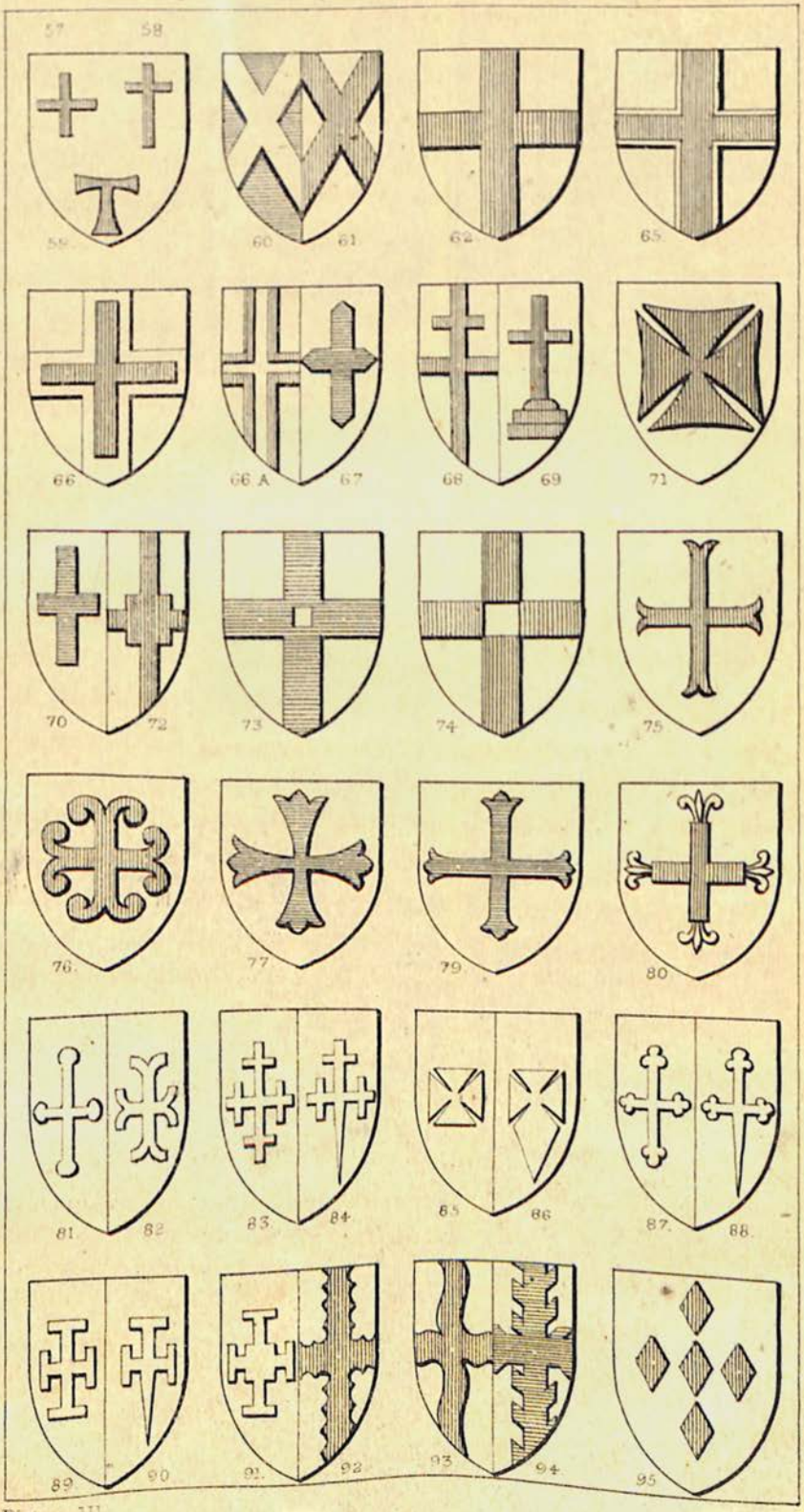

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Plate III.

the uppermost limb of a Latin Cross is either longer or shorter than the two transverse ones.

The Cross without any upper limb, No. 59, is entitled the *Cross of St. Anthony*, or the *Tau Cross*, from its form being the same as the Greek Character *Tau* (T).

A *diagonal Cross* is entitled a Saltire. The Crosses of ST. ANDREW of SCOTLAND, No. 60, and of ST. PATRICK of IRELAND, No. 61, are Crosses-Saltires, the former being *Argent, on a field Azure*, and the latter *Gules, on a field Argent.*

The Cross of ST. GEORGE of ENGLAND, No. 62, is *Gules, upon a field Argent.*

The Combination of the Crosses of ST. GEORGE and ST. ANDREW produced the FIRST UNION JACK, No. 63, which was declared in 1606, by King JAMES I, to constitute the *National Ensign of Great Britain.* It happily symbolises the Union of England and Scotland, in the union of the Crosses of the two realms.

In 1801, in consequence of the legislative Union with Ireland, a SECOND UNION ENSIGN superceded its predecessor. The new compound device was required to comprehend the three Crosses of St. George, St. Andrew, and St. Patrick in combination. It appears, charged upon a banner, in No. 64, and is well known to every Englishman as the blazonry displayed upon that "Meteor Flag of England," of which the poet wrote in words of fire. The blazonry of this, the Second Union Jack, is borne by the Duke of WELLINGTON, charged upon a Shield of Pretence over his paternal arms. It is an "Augmentation of Honor," significant and expressive, granted to THE DUKE. The Duke of MARLBOROUGH bears, in like manner, the Cross of St. George upon a Canton. See Chap. XXXI. The Union Device is displayed, as a national ensign, in Flags only,—except in the copper coinage of the realm, which exhibits a seated BRITANNIA, with a shield always *incorrectly blazoned* with this Union Device.

It will be observed that in both the Union Devices, Nos. 63 and 64, the Cross of St. George appears with a narrow white border, which is entitled a *Fimbriation*. Also, that in the Second Union, the Cross-Saltire of St. Patrick has its four limbs fimbriated on one side.

No. 65 is an example of a *fimbriated* Cross. It will be observed that the Fimbriation lies in the same plane with the Cross, to which it forms a border. Hence there is *no shading between* the Fimbriation and the Cross, but the Fimbriation itself is duly shaded. In case one Cross should be placed *upon* another, the primary or lower Cross would display a broader border than the Fimbriation; and it is also indicated, *by shading both the Crosses*, that one Cross is surmounted by another. The student will compare Nos. 65, and 66.

When the central area of a Cross is entirely removed, so that of the Ordinary itself little more remains than the outlines, such a Cross is said to be *voided*, as No. 66 A.

No. 67 is a *pointed* Cross.

A Cross crossed at the head, as No. 68, is a *Patriarchal* Cross; and when placed upon steps, as No. 69, a Cross is said to be *on Degrees*.

When the extremities of a Cross do not extend to the Chief, Base, and Sides of a Shield, it is said to be *couped*, or *humettée*, as No. 70.

The *Cross of eight Points*, distinctively so called, and known also as a *Maltese Cross*, is represented in No. 71. This Cross was borne by the KNIGHTS TEMPLARS, *Gules, upon a field Argent*. By the HOSPITALLERS, or KNIGHTS OF ST. JOHN, the same Cross was borne *Argent, upon a field Sable*. The student of Mediæval History will remember that between the years 1278 and 1289, when engaged in military duties, the Knights Hospitallers bore *a white Cross, straight, upon a red field*.

A Cross which expands into a square at the centre, as in No. 72, is a Cross *Quadrate*. When a square aperture is pierced

through its centre, as in No. 73, a Cross is *quarter pierced.* The term *quarterly pierced,* denotes the entire removal of the central portion of the Cross, the four limbs only being left in contact, as in No. 74: see also the arms of the Earl of WINTERTON.

The beautiful varieties of the Heraldic Cross which follow are generally borne in small groups; occasionally, however, a single figure of any one of these Crosses may be seen alone.

No. 75 is the Cross *Moline:* and No. 76 is the Cross *Recercelée.*

The Cross *Patonce,* No. 77, perhaps the most beautiful of the Heraldic Crosses, expands more widely than the Moline, and has its extremities floriated. It appears in the arms assigned to EDWARD THE CONFESSOR, No. 78, Plate I; and it was borne by WM. DE VESCI, A.D. 1220, and by WM. DE FORTIBUS, about 1250.

The Cross *Fleurie,* No. 79, has its four limbs straight, instead of expanding like the Patonce; and the Cross *Fleurettée,* No. 80, which may be regarded as a modification of the Cross Fleurie, (though by some Heralds these two Crosses are considered to be identical), is a plain Cross, couped, and having a Fleur-de-lys issuing from each extremity.

Examples of Crosses having floriated terminations, occur in Rolls of Arms of HENRY III. and EDWARD I.

No. 81 is the Cross *Pommée;* No. 82 is the Cross *Fourchée;* and No. 82 A is the Cross *Urdée,* p. 30.

A Cross crossed towards the extremity of each limb, as No. 83, is a Cross *Crosslet,* and is an equally favourite and beautiful Charge. When the Field is *covered* with small Crosses Crosslets, it is said to be *Crusilly,* or *Crusilée.*

When the Shaft of any Cross is *pointed at the base,* it is said to be *Fitchée,* "fixable," that is, in the ground.

The Cross *Crosslet Fitchée* is shown in No. 84.

The Crosses *Patée* or *Formée,* and *Patée* or *Formée Fitchée,*

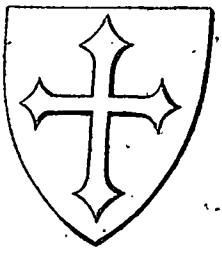
are shown in Nos. 85. and 86. These Crosses may be drawn either with right lines, or with their radiating lines slightly curved.

The Crosses *Botonée*, and *Botonée Fitchée*, Nos. 87, 88, and 388 E, Pl. XLVIII, are modifications of the Crosslet.

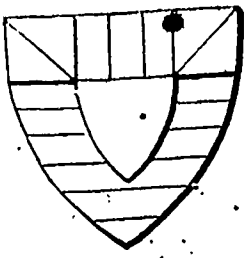
The Cross *Potent*, No. 89, resembles the Fur which bears the same name, No. 31. Nos. 90 and 91, severally represent the Crosses *Potent Fitchée*, and *Potent Quadrate*,

A Cross may be formed of any of the Border Lines; thus, Nos. 92, 93 and 94 are respectively Crosses *Engrailed*, *Wavy* or *Undée*, and *Ragulée*.

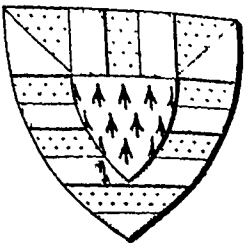
When any Charges are placed upon a Shield *in a cruciform order of arrangement*, they are said to be *in Cross*; thus, No. 95 is *Argent*, *7 Fusils in cross*, *gules*.



No. 82 A.—Cross Urdée.



No. 99.



No. 99 A.

DE MORTIMER.

CHAPTER VII.

SUBORDINARIES.

THE term SUBORDINARY is applied to a group of devices, less simple, and also less important than the ORDINARIES, but which still admit of a certain general classification. They are fourteen in number. Plate IV.

1. The CANTON, No. 96, is a square, situated in the dexter chief of the shield, and it occupies about one-ninth part of the entire field. This Subordinary in early shields was of larger size, and it appears to have superceded the *Quarter*, now not in use.

2. The GYRON, No. 97, is half of the first quarter of the shield, that quarter being divided diagonally by a line drawn from the dexter chief.

3. The INESCUTCHEON, or SHIELD OF PRETENCE, No. 98, is a small shield *pretended* upon the face of the shield. An Inescutcheon of silver, or sometimes of ermine, was borne by the MORTIMERS. Nos. 99 and 99 A, and Nos. 269, 270; also Nos. 388 F, and 388 G, Pl. XXVII. See Pl. XXIV.

4. The ORLE, Nos. 100 and 376, may be described as the

narrow border of a shield charged upon the field of a larger shield. Sometimes a series of separate charges form an Orle; that is, when they are so arranged that they form a kind of border to the shield. In this case, such charges are said to be *In Orle*, or they may be blazoned as *an Orle*. Thus, the DE VALENCES bore *Barruly, arg. and az., an orle of martlets, gu.* No. 101, Plate V; Plates VII, and XXXVIII: also Plates XXVII and XLVIII.

5. The TRESSURE, No. 102, is a double Orle enriched with Fleurs-de-lys: it is blazoned in the Royal Shield, No. 103, Pl. V, and in several of the baronial shields of SCOTLAND. The Tressure first appears in the Shield of ALEXANDER III, A.D. 1249-1287. See also Plates LVIII, LIX.

6. The LOZENGE, No. 104, is a four-sided figure, set diagonally upon the shield.

7. The FUSIL, Nos. 105, 405-7, is a narrow elongated Lozenge.

8. The FRETTE, No. 106, is an interlacing figure, which may be said to be compounded of a narrow Saltire, and a Mascle. It was borne by the DESPENCERS, No. 107, and still appears in Arms of the Earl SPENCER. When the interlacing bars of a Frette are repeated, so as to cover the field either of the Shield or of any Charge, such a field is said to be *Frettée*. This Frette-Work is supposed to be *in relief* upon the field, and therefore in any representation of it it is to be shaded: Nos. 106 A, Pl. IV, 435 A, and 436, Pl. L.

9. FLANCHES, No. 108, and No. 662, and FLASQUES or VOIDERS, No. 108 A, are formed by two curved lines, and are always borne in pairs, one on either side of the field.

10. The MASCLE, Nos. 101, 441, Pl. XLIX, and 609, Pl. XLV, is a Lozenge *voided*.

11. The RUSTRE, No. 110, is a Lozenge, pierced with a circular opening in its centre.

12. The BILLET, No. 111, is a rectangular oblong. A field *semée* of Billets is *Billetée*; Nos. 410, 411, Pl. XLVIII.

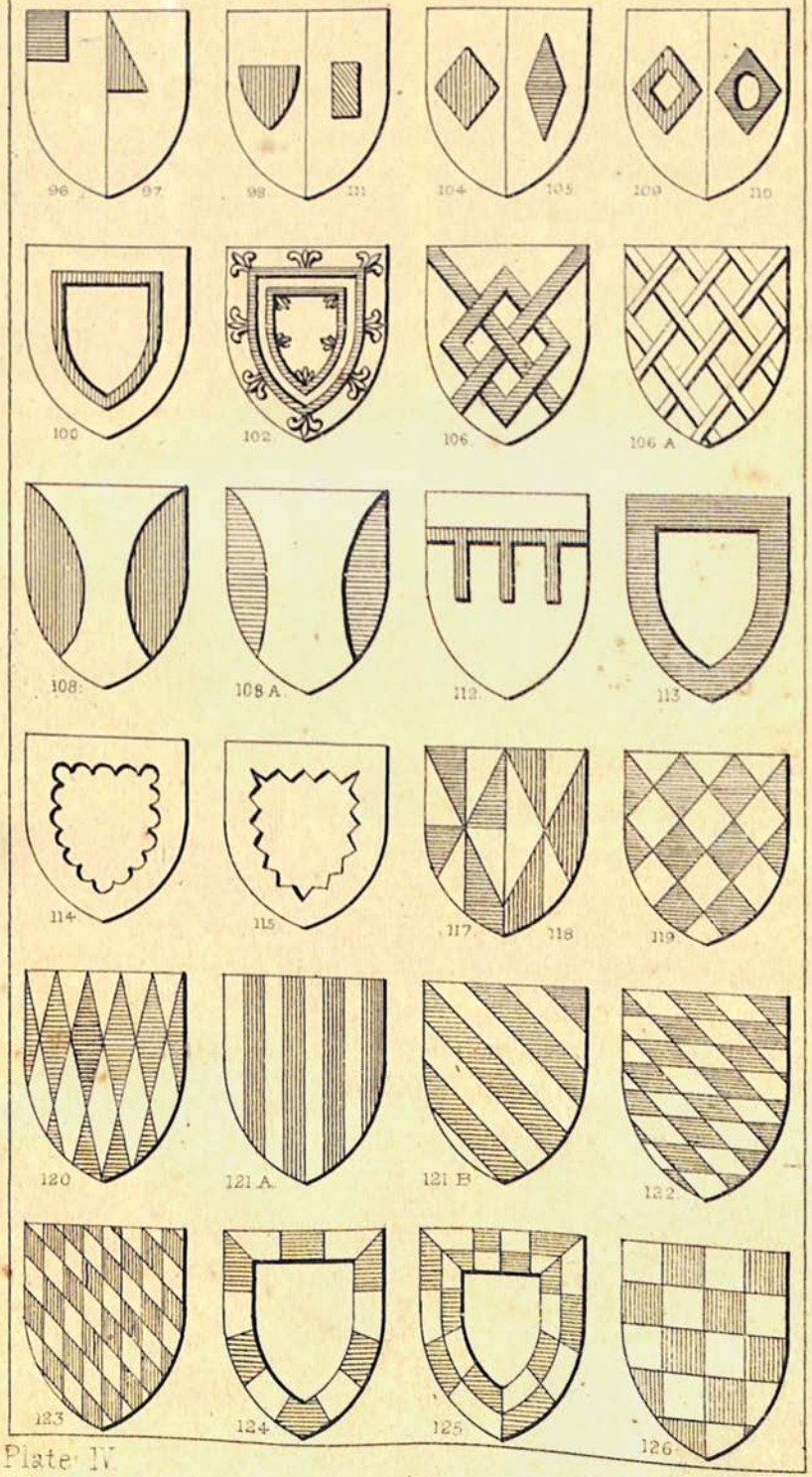

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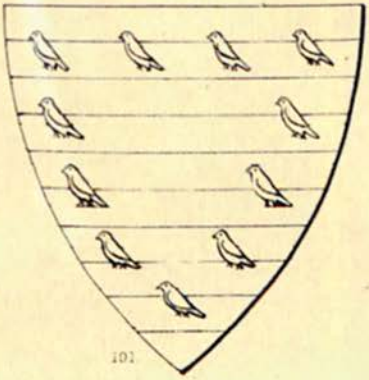
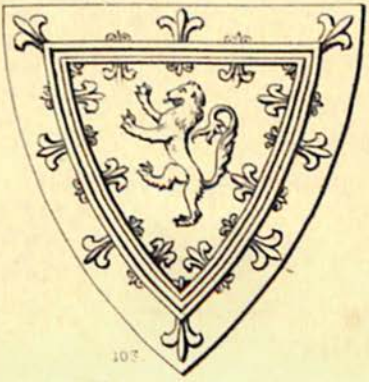
Plate IV

DE VALENCE.



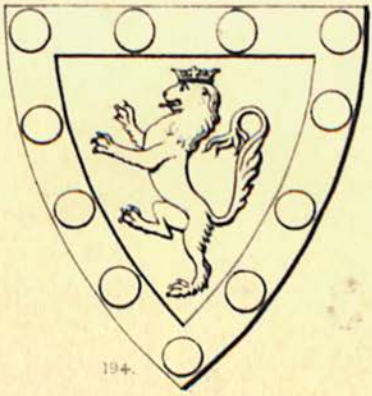
101

SCOTLAND.



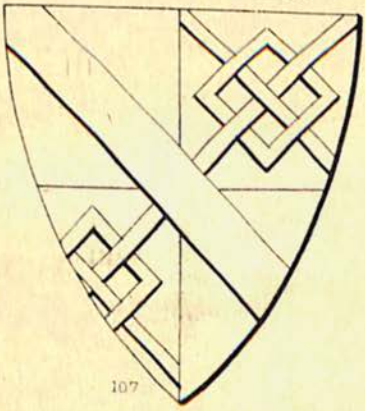
103

CORNWALL.



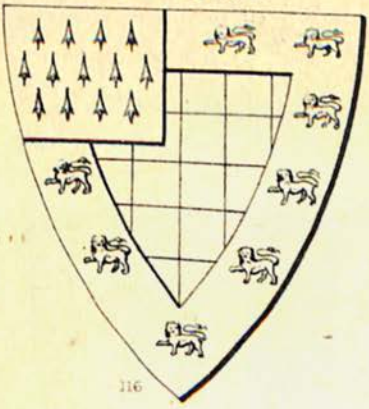
194.

LE DE SPENCER.



107

BRITTANY.

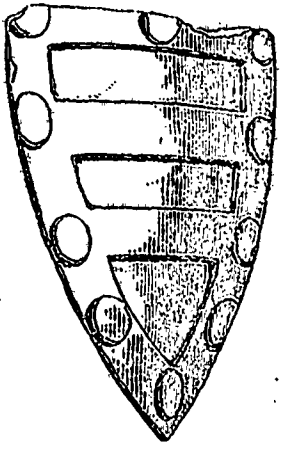


116

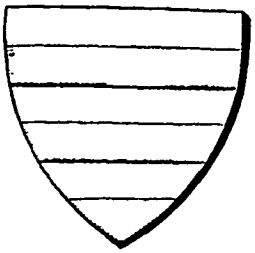
13. The LABEL, Nos. 112 and 467, is a Riband crossing the shield bar-wise, and having three, four or five shorter ribands depending from it at regular intervals. See Pls. XXXI, XXXIII.

14. The BORDURE, No. 113, constitutes a border to the shield, and contains in breadth one-fifth part of the field. In Mediæval Heraldry, both the Label and the Bordure were borne as *Differences*. The Bordure now is frequently borne as a Charge. It may be plain, as in No. 113; or *engrailed*, or *indented*; as in Nos. 114, and 115; or it may be charged with any device, as in No. 194, the Arms of RICHARD PLANTAGENET, Earl of CORNWALL, son of King JOHN, who died A.D. 1296. His shield,—*arg., within a bordure sable bezantée, a lion rampant gules, crowned or*, remains in the choir-aisle series at Westminster. See Pls. XVIII, and LI. Another curious early example of a Bordure bezantée is preserved on the Shield of an unknown Knight, whose effigy yet remains at Whitworth. This Shield, No. 115 A, is carved in low relief. See Plates XIX, XXII, XXIII, and XXXIII.

A *Canton*, No. 96, always surmounts a Bordure; as in No. 116, the Arms of JOHN DE DREUX, Count of BRITTANY, nephew of EDWARD I, thus blazoned in the Caerlaverock Roll,—*chequée or and azure, a bordure gules, semée of Lions of England; a canton* (or *quarter*) *ermine*. See also Nos. 442, 453-6, Pls. XL, and L.



No. 115 A. Shield of Effigy at Whitworth.



No. 121.—DE GREY.

CHAPTER VIII.

VARIED FIELDS AND DIAPERS.

BOTH Shields and the Charges which they bear frequently have their surfaces varied in their tinctures, the devices or patterns thus adopted being derived from the Ordinaries and Subordinaries.

It must be carefully observed, that in these VARIED FIELDS all the parts lie in the same plane or level, and that they differ in this respect from fields which are charged, or have devices set upon them. It follows that in Varied Fields no shading whatever is introduced, and no relief is indicated. See Plate IV.

1. A Field that is divided after the manner of a *Gyron*, is said to be *Gyronny*. This division generally comprises eight pieces, as in No. 117; but sometimes, as in No. 118, it has six only: Plate IV.

2. A Field *Lozengy*, No. 119, is divided into Lozenge-shaped figures.

3. In a Field *Fusilly*, No. 120, the divisions are narrower than in Lozengy.

4. *Barry* is formed by dividing a Field into an *even number*

of Bars. In blazoning, the number is specified; thus, No. 121 is—*Barry of Six, arg. and az.*, borne by the Earl DE GREY. When the bars are more than eight in number, the term *Barruly* may be used; as in No. 101, Plate VII.

5. *Paly* is formed by dividing the Field into *an even number of Pales*, the number to be specified; thus, No. 121 A is paly of 8. Compare No. 7, Plate I.

6. *Bendy* is formed by dividing the Field into *an even number of Bends*, in blazoning the number being specified; No. 121 B, Pl. IV.

7. *Barry Bendy*, No. 122, is produced by lines drawn horizontally, *bar-wise*, crossed by others drawn diagonally, or *bend-wise.*

8. *Paly Bendy*, No. 123, is produced by lines drawn *pale-wise*, crossed by others drawn *bend-wise.*

9. When the Field of any charge is divided into a series of small squares, if there is *a single row* only of such squares, that arrangement, exemplified in No. 124, is styled *Compony* or *Componée;* accordingly, No, 124 is blazoned,—*A Bordure Componée, arg. and az.*, borne by the Duke of BEAUFORT.

10. When there are two rows of squares, having the metal and colour alternating, it is *Counter Componée*, as in No. 125.

11. Should the division exhibit more than two rows of alternate squares, as in No. 126, it is *Chequée* or *Checky.* In all these instances the Tinctures must be specified in the blazon.

12. A Field may also be divided simply after the manner indicated by the form and position of an Ordinary; as *Per Pale*, &c., as I have already shown in Chapter III.

13. The term *Counter-changing* is employed to denote a reciprocal exchange of Metal for Colour, and Colour for Metal, either in the same Composition, or the same Charge. This arrangement implies the presence of one Metal, (or Fur), and one Colour, and that whatever is charged upon the Metal should be tinctured of the Colour, and that whatever is charged

upon the Colour should be tinctured of the Metal. In one of the Rolls of Arms of HENRY III a curious early example of Counterchanging occurs in the Shield of ROBERT DE CHANDOS, No 127,—*Or, a Pile gules, charged with three Estoiles and between six others, all of them counterchanged.* Plate VI.

14. DIAPER is every system of decorative design that is introduced by Heralds to increase the vividness of any surface, whether the Field of a Shield or of any Charge. *Diaper*, accordingly, is an ornamental accessory only, and not a Charge Great care, therefore, must always be taken in the introduction of Diapering, to keep the accessory in due subordination to the true heraldic design, that there may not arise even a suspicion of the Diaper taking a part in the blazon.

This Diaper may be executed in any Tincture that is in keeping with heraldic rule, but it does not affect in any degree the heraldic Tinctures of the composition. A very effective Diaper is produced by executing the decorative accessory in a different tint of the same tincture with the Field, or in black. Gold and Silver Diapers may be placed upon Fields of any of the Colours; and all Diapers are applicable to every variety of Charge.

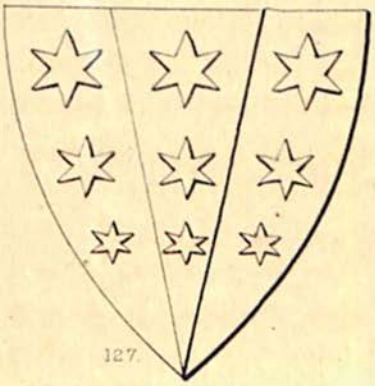
In the early Heraldry of the Middle Ages Diapering was in constant use, and the Heralds of those days have transmitted to us abundant evidence of their skill in its application. It appears to be most desirable to revive the general adoption of this beautiful system of ornamentation in all surfaces of any extent.

In Heraldry in Stained Glass it is always peculiarly desirable to diaper the Field, and also all Ordinaries and other Charges of large size and simple form; such also is the case in whatever Heraldry may be introduced into Illuminations. In Sculptured Heraldry, Diapers may be executed in slight relief.

From amongst almost innumerable fine examples of early

CHAPTERS X & XXVI

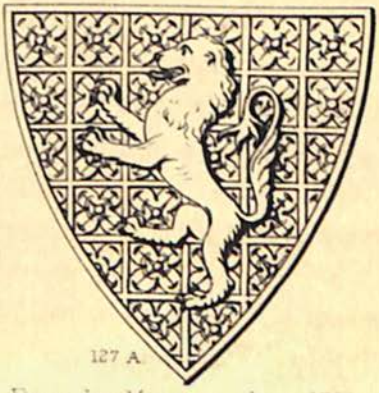
ROBERT DE CHANDOS.



127.

Roll of Arms about 1250

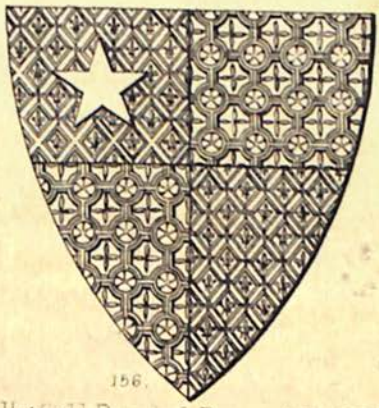
PERCY.



127 A.

Beverley Minster about 1350

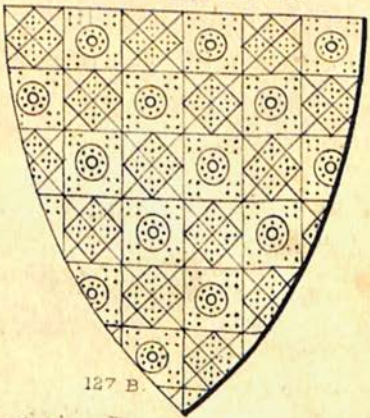
ROBERT DE VERE.



156.

Hatfield Broadoak Essex A.D. 1298

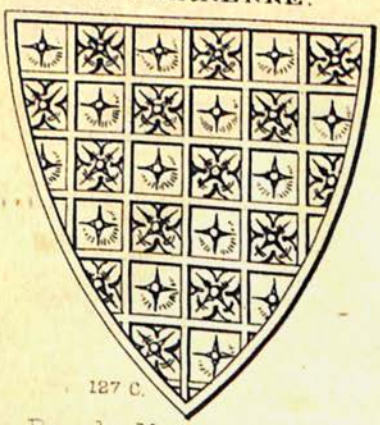
DE WARRENNE.



127 B.

Castle Acre Priory Norfolk about 1390

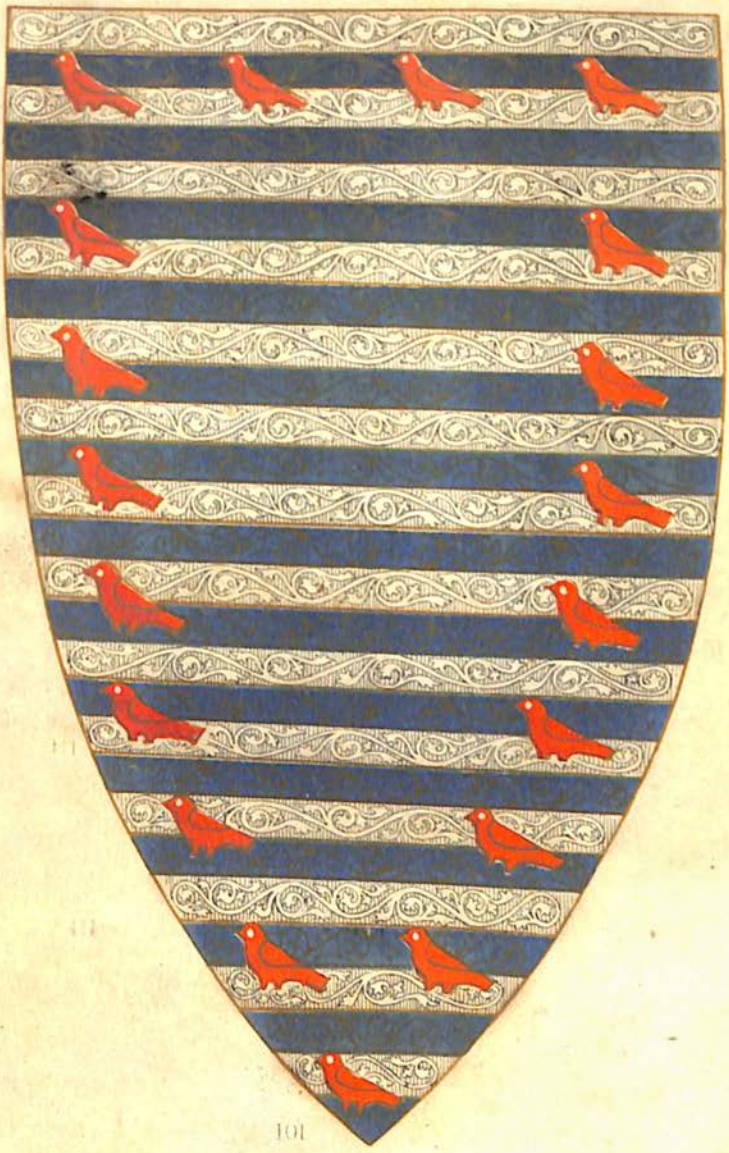
DE WARRENNE.



127 C.

Beverley Minster about 1350

Plate VI.



(Example of Champleve Enamel)

Plate VII

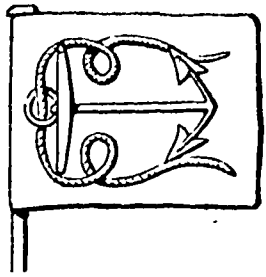
A. Durlacher, lith. 18, Brewer St. W.

SHIELD OF WILLIAM DE VALENCE EARL OF PEMBROKE. A.D. 1296

Monument, in Westminster Abbey.

heraldic Diaper, I must be content to specify those which may yet be traced upon the Monuments of QUEEN ELEANOR of CASTILE, A.D. 1290; of WILLIAM DE VALENCE, Earl of PEMBROKE, A.D. 1206, No. 101, Plate VII; and of EDMOND PLANTAGENET, named CROUCHBACK, Earl of LANCASTER, A.D. 1296: and upon the Effigies of KING HENRY III, A.D. 1272; of KING RICHARD II, and ANNE, OF BOHEMIA, his QUEEN, A.D. 1394, all of them in Westminster Abbey: as also the Shields upon the PERCY SHRINE, about A.D. 1350, in Beverley Minster; the Shield of ROBERT DE VERE, A.D. 1298, at Hatfield Broadoak, Essex; No. 156, Plate VI. The field of the Brass to Abbot Thomas DE LA MERE, about A.D. 1375, in St. Alban's Abbey; and the entire Brass, A.D. 1347, to Sir HUGH HASTINGS, at Elsyng, in Norfolk. In Plate VI two of the diapered Shields of the Percy Shrine are represented: No. 127 A is PERCY—*Or, a lion rampant azure;* and No. 127 C is DE WARRENNE, *Chequée, or and azure.* No. 127 B is another example of the Shield of DE WARRENNE, from the remains of Castle Acre Priory, Norfolk, about A.D. 1390. The examples of admirable Diaper that appear in early Seals and Illuminations, defy selection. See also Chapter XXX.

No. 510.—Diaper of the Seal of THOMAS PLANTAGENET, K.G., Duke of GLOUCESTER, (enlarged). See Chap. XVII, Section 1.



No. 128.—Admiralty Flag.

CHAPTER IX.

MISCELLANEOUS CHARGES.

PART I.—INANIMATE OBJECTS.

With the view to place in the simplest manner before students of Heraldry the various objects and figures that are charged upon heraldic shields, I have arranged in Classified Groups these different Charges, only excluding such as are too simple, and too well known in their non-heraldic capacity, to require any specific notice when the Herald summons them to appear and act at his bidding.

All Descriptive Terms I have placed in a separate group. So also all Heraldic Titles and Terms that are neither simply descriptive, nor the names of Charges, form a group by themselves. In each group the terms are placed and treated after the manner of an Heraldic Glossary.

THE PRINCIPAL INANIMATE OBJECTS.

Anchor:—appears as a Charge in Heraldry. It is borne with a cable, set Fesse-wise, all of gold, on a red Flag, by the British Admiralty; No. 128.

Angenne:—a six-leaved flower, or six-foil; No. 244.

Annulet:—a ring, plain, and of any size. In Cadency, the Difference of the Fifth Son; No. 129, Plate VIII; No. 383, Plate XII; and No. 440, Plate L.

Arrow:—this missile, when borne as a Charge, is blazoned as *armed* and *feathered*, or *flighted*. A bundle of arrows is entitled *a Sheaf*; No. 129 A, from the Monument of ARTHUR TUDOR at Worcester.

Axe:—see *Hatchet*.

Ball:—a spherical Roundle.

Banner:—borne by Sir R. BANNERMAN; No. 129 B, Pl. VIII.

Bar:—one of the Ordinaries; No. 35.

Barrulet:—a diminutive of the Bar. See Chap. V.

Baton:—a diminutive of the Bend Sinister, couped at its extremities. See Chap. V.

Battering Ram:—borne by the Earl of ABINGDON; No. 129 C, Pl. VIII.

Beacon:—an iron-case containing some inflammable substance in active combustion, set on the top of a pole, against which a ladder is also placed; No. 130. It was a badge of HENRY V, and appears on his monument at Westminster. See Chap. XIX, Section IV. It is also a Badge of the COMPTONS. See Chap. XVII, Section 1.

Bend:—one of the Ordinaries; No. 38.

Bend Sinister:—see Chap. V.

Bendlet:—a diminutive of the Bend. See Chap. V.

Bezant:—a plain flat golden Disc, or Roundle, No. 50, supposed to be derived from the gold coins found by the Crusaders to have been current at Byzantium.

Billet:—an oblong square of any tincture; No. 111, Pl. IV.

Bird-bolt:—an arrow with a blunt head.

Book:—borne both open and closed; Nos. 600, 601, Pl. XLVII.

Bordure:—No. 113. See Plates XIX, XXII, and LI.

Botonée, and Botonée Fitchée:—a Cross, having its arms terminating in trefoils; Nos. 87, 88, Pl. III, and 388 E, Pl. XLVIII.

Breys:—barnacles for a horse's nose, used in breaking the animal. This Charge appears on the shields of the brothers DE GENEVILLE, in the ROLL of HENRY III; also in the stained

glass at Dorchester; No. 131, Plate VIII, and No. 131 A, Plate XIV.

Brizure:—a Difference or Mark of Cadency.

Buckle:—the common instrument for fastening, which is borne in Heraldry both separately and attached to straps, as in the arms of the PELHAMS; Nos. 132 and 132 A, Pl. XLIX, also No. 460. In the thirteenth century, THOMAS ROCELANE or ROCELYN, bore, *gu., three buckes arg.*; No. 132 B.

Burgonet:—a variety of Helmet, worn principally in the sixteenth century.

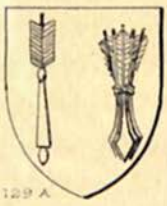
Caltrap:—a ball of iron, from which four long and sharp spikes project in such a manner, that when the Caltrap lies on the ground, one spike is always erect. It was used in war to maim horses; No. 133.

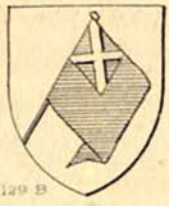
Canton:—No. 96, Pl. IV.

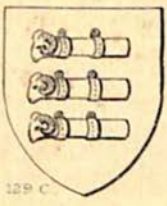
Carbuncle or *Escarbuncle*:—in Heraldry, a figure formed by a rose, from which issue eight rays of sceptre-like form and character; these rays are sometimes united both at their extremities, and again midway between their extremities and the central rose. It appears upon the shield of GEOFFREY DE MANDEVILLE, Earl of ESSEX, in the effigy attributed to him in the Temple Church, the date being about A.D. 1160. This example, however, is earlier than the period, in which any peculiar heraldic charges can be considered to have assumed definite and recognized forms. The Escarbuncle constitutes the arms of NAVARRE, (it superseded the silver cross upon blue about A.D. 1200), and it is charged upon the Royal Shield of HENRY IV, by impalement, as the ensign of QUEEN JOANNA of NAVARRE; Nos. 134, 134 A, 323, 335 A, 348, Pls. VIII, XVIII and XXIII.

Castle:—a turretted and embattled military edifice, generally triple-towered. It is the well known heraldic device of CASTILE, borne by ALIANORE, Queen of EDWARD I; No. 135, Pl. I, and No. 135 A, Pl. VIII.

129.

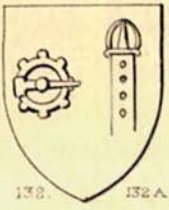

129 A.

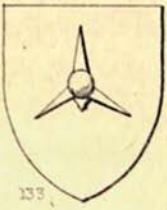

129 B.


129 C.

130.

131.


132. 132 A.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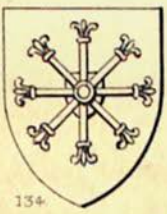
133 A.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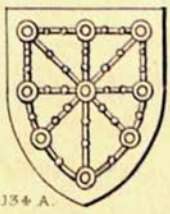
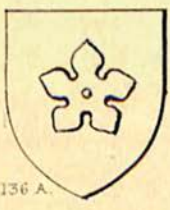

134 A.

135 A.

136.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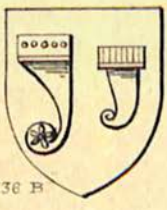
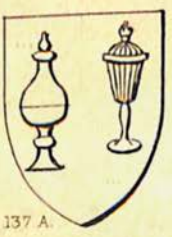

136 B.

137.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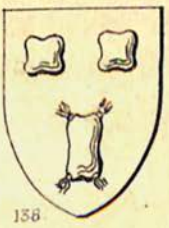
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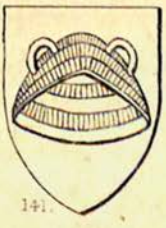
140.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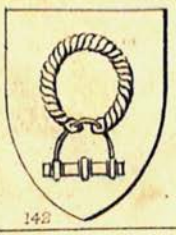
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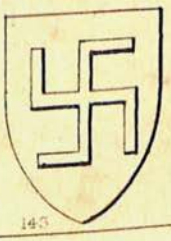
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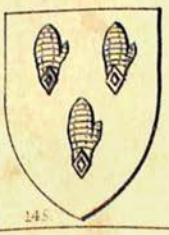

145.

146.

Chamfron :—armour for a horse's head.

Chaplet :—an entwined wreath. See *Garland*.

Chess-rook :—one of the pieces used in the game of Chess; Nos. 136, 448, Plates VIII and XL. Borne by the name ROKEWOODE : borne also in the thirteenth century, by SIMON LE FITZ-SIMON, *gu. three chess-rooks erm.*; No. 136 c.

Chevron :—one of the Ordinaries; No. 40.

Chevronel :—a diminutive of the Chevron; No. 40 A. See Chap. V.

Chief :—one of the Ordinaries; No. 33.

Cinque-foil, or *Quintefoil* :—a figure formed after the fashion of a five-leaved grass; No. 136 A, Pl. VIII.

Civic Crown :—a wreath of oak leaves and acorns.

Clarion :—this charge is also called a *Rest*, and occasionally a *Sufflue*, or a *Claricord* or *Clavicord*. It most probably is the heraldic representation of the ancient musical instrument called a "Clarion," possibly a species of "Pandean Pipe." It was borne in the arms of NEATH ABBEY, and was apparently a Rebus-Badge of the DE CLARES. It is now borne for the name GRANVILLE; Nos. 136 B, and 137, Plate VIII.

Closet :—a diminutive of the Bar. See Chap. V.

Comb :—borne for the name PONSONBY.

Cotise :—a diminutive of the Bend. See Chap. V.

Couple-Close :—half a Chevronel. See Chap. V.

Cross :—one of the Ordinaries. See Chap. VI.

Crozier :—see *Pastoral Staff*.

Cross-Crosslet :—No. 83.

Cup, or *Covered Cup* :—No. 137 A, Plate VIII, from the Slab of JOHN LE BOTILER, about A.D. 1300; and the Brass to Judge MARTYN, A.D. 1436, Graveney, Kent.

Cushion, or *Pillow* (*Oreiller*) usually of a square form, with a tassel at each corner, borne by the KIRKPATRICKS; No. 138. The Cushions represented beneath the heads of mediæval effigies are often richly diapered, and it is common for the upper

of two cushions to be set lozengewise upon the lower; as in No. 138 A, Plate XV, from the DE BOHUN Brass, Westminster.

Dagger:—a short sword, commonly called in the Middle Ages a "Misericorde." It appears in military monumental effigies worn on the right side. This Charge is cantoned with the Cross of St. George in the Arms of the CITY OF LONDON, No. 139. It commemorates the gallant act of the Lord Mayor, WILLIAM WALWORTH, who struck down the rebel, WAT TYLER, June 13, 1381. The original weapon is still preserved by the Fishmonger's Company.

Dancette or *Danse*:—sometimes used by early Heralds to denote a *Fesse Dancette*. It occurs in this acceptation in the Roll of Caerlaverock.

Degrees:—steps.

Endorse:—a diminutive of the Pale. See Chap. V.

Estoile:—a star, having six, or sometimes eight, or more wavy points or rays; No. 140. See *Mullet*.

Fan:—a winnowing implement used in husbandry. It appears charged upon the Shield, and also upon the Surcoat and Ailettes of Sir R. DE SEVANS, in his Brass at Chartham, Ken about A.D. 1305; No. 141, Pl. VIII.

Fer-de-Moline:—see *Millrind*.

Fesse:—one of the Ordinaries; No. 34, Pl. II.

Fetter-lock:—a shackle and padlock. It was the Badge of EDMOND PLANTAGENET, of Langley, fifth son of EDWARD III; and of his great-grandson, EDWARD IV. It appears, charged on a shield, in the Brass of Sir SYMON DE FELBRIGGE, K.G., Banner-bearer to RICHARD II, A.D. 1416; No. 142, Pl. VIII.

File:—a *Label*, apparently from *filum*, a narrow riband.

Fillet:—a diminutive of a Chief. See Chap. V.

Flagon:—borne by DE MONTBOURCHIER, No. 464, Pl. LI.

Flanches and *Flasques*:—Nos. 108, 108 A, and 622.

Fountain:—No. 56, Pl. V.

Fourchée:—a modification of the cross moline; No. 82, Pl. III.

Fretle :—No. 106, Pl. IV.

Fusil :—a narrow Lozenge; No. 105.

Fylfot :—No. 143, Pl. VIII. It is supposed to be a mystic symbol.

Gads or *Gadlyngs* :—small spikes projecting from the knuckles of mediæval gauntlets. In some instances, small figures in metal were substituted for the spikes, as in the gauntlets of the BLACK PRINCE, still preserved at Canterbury, which have small gilt lions for gadlyngs.

Galley :—see *Lymphad*.

Garde-bras :—armour to defend the elbow; See Chap. XVII, Sect. 4.

Garland :—a wreath, whether of leaves only, or of flowers and leaves intermixed. Garlands are quartered upon the banners that are sculptured on the monument of Lord BOURCHIER, banner-bearer of HENRY V, at Westminster. They are also blazoned upon the banner itself, *barry, argent and azure*, of RALPH DE FITZ WILLIAM, in the Caerl. Roll; No. 432, Plate XLIX.

Gauntlet :—an armed glove; No. 145, Pl. VIII.

Gemelles, or *Bars Gemelles* :—barrulets placed together in couples; No. 44, Pl. II.

Globe, the Terrestrial, or *Sphere* :—borne in his arms by Sir H. DRYDEN, and in the Crests of the HOPES and the DRAKES; Nos. 144 A, 144 B, Plate XXVI.

Gorge, or *Gurge* :—No. 146, Pl. VIII, supposed to indicate a whirlpool. It appears in the Roll of HENRY III.

Greeces :—steps.

Guttée :—see Chap. XII, and Nos. 250, 251.

Gyron :—No. 97, Pl. IV.

Hackle :—see *Hemp-brake*.

Hames or *Heames* :—part of a horse's harness; a badge of the ST. JOHN'S.

Hammer, or *Martel* :—an early charge. JOHN DE MARTELL, in the thirteenth century bore, *sa., three hammers arg.*; No 146 A; in the example the charges are drawn from a remarkable mili-

tary effigy of the period, at Great Malvern: heraldic hammers are also sculptured upon an equally remarkable effigy of a lady at Selby, in Yorkshire.

Harp:—the national Device of IRELAND; No. 537 A.

Hatchet:—an early charge. Thus, in the thirteenth century, WM. DE HURSTHELVE bore, *az., three hatchets arg.*; No. 146 B.

Hawk's-lure:—a decoy used by falconers, and composed of two wings with their tips downwards, joined with a line and ring; No. 147, Pl. IX.

Hawk's bells and jesses:—bells, with the leather straps for fastening them to the hawk's legs; borne on a chevron by Baron LLANOVER; No. 148.

Helm, Heaume, Helmet:—defensive armour for the head. This charge is variously modified, in accordance with the varieties of the early head pieces. Thus, the Earl of CARDIGAN bears *three morions*, or steel caps, while the Marquis of CHOLMONDELEY bears, with a garbe, *two helmets*. In the thirteenth century, JOHN DAUBENY bore, *sa., three helms arg.*; No. 144, p. 52. See *Helm*, Chap. XIV.

Hemp-bracke or *Hackle*:—a serrated instrument, formerly used for bruising hemp; borne by Sir G. F. HAMPSON, Baronet; No. 149, Plate IX.

Horse-shoe:—a charge borne in the arms of the FERRERS, Earls of DERBY, who appear to have derived it from the MARSHALS. When the Earls FERRERS changed their shield to *vairée, or and gu.*, they placed their golden horse-shoes upon a bordure, azure; No. 463, Plate LI.

Hunting-horn: a curved horn, the crest of DE BRYENNE; No. 267, Plate XXVI. When it has a belt or baudrick, it is said to be *stringed*; No. 150, Pl. IX.

Hurte:—a blue roundle; No. 52, Pl. II.

Javelin:—a short barbed spear.

Jesses:—straps for hawk's bells.

Key:—borne in the arms of several of the bishops.

Knot:—see Chap. XVII, Section 4.

Label:—a narrow riband or bar, having three, four or five pendants: it is always borné in chief, and should extend across the field; No. 112. The Label is the Difference which distinguishes an Eldest Son, except in Royal Cadency. See Chaps. XV, XVI and XIX, Section 7.

Letters of the Alphabet are sometimes used as Charges.

Lozenge:—No. 104. The arms of an unmarried lady and of a widow are placed upon a Lozenge, and not on a Shield.

Lure:—see *Hawk's-lure*.

Lymphad:—a galley of early times, having one mast, but also propelled by oars. It is blazoned with its sail furled, and with its colours flying. The Lymphad is borne by the Duke of ARGYLL and the Marquis of ABERCORN. It was also the device of the MACDONALDS, the Lords of Lorn, and it appears repeatedly upon their monumental memorials at Iona; No. 151, Plate IX.

Manche or *Maunche*:—a sleeve having long pendant ends, worn in the time of HENRY I. It has been borne from an early period by the family of Hastings. The prevalent modes of representing the *Maunche* in Heraldry are shown in Nos. 152, 152 A, Plate IX, and No. 338 A, Chap. XIV.

Martel:—a Hammer.

Mascle:—a voided Lozenge; Nos. 109, 441, 442.

Mill-rind or *Fer-de-Moline*:—the iron affixed to the centre of a Mill-stone; No. 153. It is a modification of the *Cross Moline*, No. 75, which in a Roll of EDWARD I is styled a *Fer-de-Moline*: thus GUY FERRE bears, *gu., a fer-de-moline arg., over all a bendlet az.*; No. 153 A. It is also the bearing of DE MOLINES or MOLYNEUX.

Mitre:—This episcopal ensign is borne in the arms of the Sees of Norwich, Chester, Llandaff, Meath, and others. See *Mitre* in Chap. XIII.

Moline:—a cross terminating like a Mill-rind; No. 75.

Morion:—a steel cap.

Morse:—a clasp, usually enriched with varied ornamentation.

Mount:—the base of a shield, when made to represent a hillock, and tinctured vert.

Mullet:—a star of five points or rays, all formed by right lines, as No. 154. This charge is also borne with six, or eight, or even more points, but the rays are always straight, and thus the Mullet essentially differs from the *Estoile*, the rays of which are always wavy. When they exceed five in number, the rays of the Mullet must be specified; thus, No. 155 is a *Mullet of six points*. See also No. 127, Plate VI. This favourite charge, so well known in the first quarter of the shield of the DE VERES, No. 156, Plate VI, (*Quarterly, gu. and or, a Mullet arg.*), may be regarded as representing *the Rowel of a Spur*, and it is often *pierced*, No. 157, (to be indicated in blazon), as if to exhibit the adjustment of the rowel to its axis. A pierced mullet, which appears to demonstrate conclusively the derivation of this charge from a pointed spur-rouelle, appears as the crest of Sir JOHN DAUBYGNÉ, upon his monumental slab at Norton Brise, Oxfordshire, A.D. 1345; No. 408. In Cadency, the Mullet is the difference of the Third Son. See Plates XXVIII, and XXXVII.

Ogress:—a *Pellet*.

Ordinaries:—the nine primary simple charges of Heraldry. See Chap. V.

Oreiller:—a cushion or pillow.

Orle:—No. 100.

Pale:—one of the Ordinaries; No. 36.

Pall:—an archi-episcopal vestment, worn by the Roman hierarchy, and indicative of the order and rank of ARCHBISHOPS. In Heraldry, the *Pall*, of which one half only is displayed, in form closely resembles the letter Y, and it is always charged with crosses patées fitchées. It is borne in the arms of the archi-episcopal sees of CANTERBURY, ARMAGH, and DUBLIN; No. 255. As a vestment, the Pall is a narrow circular band of white lamb's-wool, which is adjusted about the shoulders, and has two similar bands hanging down from it, the one before,

and the other behind. It is clearly shewn in the Brasses of Archbishops at York, Westminster, and elsewhere; and in the early effigies of ecclesiastics not of episcopal rank, it is frequently represented in embroidery upon the Chesuble, as in the sculptured effigy at Beverley, and in the incised Brasses at St. Alban's, North Mimms, and Wensley; No. 158. See *Archbishop*, Chap. XIII.

Pallet:—a diminutive of the Pale. See Chap. V.

Palmer's Staff, or *Pilgrim's Staff*, in French Heraldry, *Bourdon*:—an early charge. This device appears on a slab at Haltwhistle. In one of the earliest Rolls, JOHN BOURDON bears, *arg., three Palmer's Staves gu.*; No. 158 A.

Pastoral Staff:—the official staff of a BISHOP or ABBOT, having a *crooked* head, No. 159, and thus is distinguished from an Archbishop's *Crozier*, the head of which is cruciform, No. 160. (See *Crozier* in Chap. XIII.) A *Vexillum*, or scarf, hangs from almost all representations of the Pastoral Staff, encircling its shaft. The earlier examples are generally very plain; but the custom of richly adorning this staff was prevalent also from an early period. The enamelled staff of Bishop WILLIAM OF WYKEHAM, preserved in New College, Oxford, is a splendid specimen of the second half of the fourteenth century. The Pastoral Staff is borne in the arms of Westminster Abbey, No. 599, Pl. XLVII; in those of the See of LLANDAFF, &c. See *Bishop* in Chap. XIII.

Patée or *Formée*:—a variety of the Cross; No. 85.

Patée or *Formée Fitchée*:—a similar Cross, pointed at the foot; No. 86.

Patonce:—a Cross, of which the four arms expand in curves from the centre, and the ends are foliated; No. 77.

Patriarchal:—a Cross which has its head crossed horizontally; No. 68.

Pellet:—a black spherical roundle; No. 54.

Penner and Inkhorn:—a pen-case and vessel containing ink, as they were carried in the Middle Ages by Notaries,

appended to their girdles; No. 161. The Penner and Inkhorn are represented in two Brasses of Notaries, A.D. 1475 and 1566, preserved in the Church of St. Mary Tower, Ipswich; in a monument in Oxford Cathedral, about A.D. 1503; and in a very interesting monumental slab, at Sawley Abbey, Lancashire. Other early examples have also been noticed.

Pheon:—the barbed head of a spear or arrow, No. 162. Unless the contrary be specified, the point of the Pheon is blazoned to the base, as in the arms of the Earl BROWNLOW, and the Baron DE L'ISLE.

Pickaze:—an early Charge, borne by a DE PICKWORTH: Roll of EDWARD III.

Pile:—No. 41.

Pillow:—see *Cushion*.

Pitcher:—see *Flagon*.

Plate:—a silver or white flat roundle; No. 51.

Pomme:—a green spherical roundle; No 55.

Pommée:—a form of Cross; No. 81.

Portcullis:—a defence for a gateway, formed of transverse bars bolted together, the vertical bars terminating in base in pheons. In Heraldry, a Portcullis is always represented as having rings at its uppermost angles, from which chains depend on either side; No. 163. This charge is the well known Badge of the BEAUFORTS, and through them of the TUDOR PRINCES: it is borne in the arms of WESTMINSTER CITY, No. 607, Pl. XLVII, and of ULSTER King-of-Arms, No. 606, Pl. XLVI. See also *Herald*.

Purse:—represented as worn in the middle ages suspended from the girdle. The badge of CROMWELL of Tateshall.

Quadrate:—squared; a form of the Cross; No. 72.

Quarter:—the first quarter of the Shield, now superceded in use by the *Canton*.

Quarter-Pierced, and *Quarterly-Pierced*:—Nos. 73, 74.

Quatrefoil:—a figure formed of four curved leaves. In archi-

tecture, a Quatrefoil within a circle, or a square, or a lozenge panel, very commonly contains an heraldic shield; as in Nos. 164, and 164 B, Pl. XV.

Rainbow:—borne with their Crest by the HOPES; No. 144 A, Pl. XXVI.

Rapier:—a narrow stabbing sword.

Rays:—when drawn round a figure of the disc of the sun, heraldic rays are sixteen in number, and they are alternately straight and wavy.

Recercelée:—curled; a form of the Cross; No. 76.

Rest:—see *Charion*.

Riband:—a diminutive of the Bend. See Chap. VI.

Roundle:—a circular charge, which, when of metal is flat, but when of color, spherical. See Chap. V.

Rustre:—No. 110.

Saltire:—one of the ordinaries; Nos. 39, 49.

Scaling-Ladder:—No. 164 A. The Crest of the GREYS.

No. 164 A.—Scaling Ladder.

Scarpe:—a diminutive of the Bend Sinister.

Seax:—a Saxon weapon, or scimetar, having a curved notch cut off the back of it near the point. It is borne in the arms of the County of MIDDLESEX; No. 165.

Seruse or *Cerise*:—a Torteau.

Shackle-bolt:—see Fetter-Lock.

Shake-fork:—a Charge resembling a Pall, but *humettée*, and *pointed*. It is borne by the Marquess of CONYNGHAM; No. 166.

Shield:—a shield is sometimes borne as a Charge: thus the HAYS bear, *Argent, three shields gules;* No. 167, p. 52; and a single shield, (or *inescutcheon*) appears in the well-known blazon of the MORTIMERS, Nos. 99, and 99 A, p. 31. In the Roll of H. III, WARIN DE MONCHESNEY bears, *or, three shields, barry vair and gu.;* No. 447, Pl. XLVIII: and in the Second Roll of the same era, JOHN FITZ SIMON bears, *gu., three shields arg.*, reversing the tinctures of the HAYS. In addition to their habitual use as architectural accessories in every variety of early Gothic edifice, Shields of arms, in the Middle Ages, were often employed as decorative accessories of costume; thus the surcoat of WILLIAM DE VALENCE, A.D. 1296, at Westminster, the Brass of MARGARET Lady CAMOYS, A.D. 1310, at Trotton, Sussex, and the effigy of a Lady at Worcester of the period of EDWARD I, are decorated with small Shields of Arms. Nine of these shields, originally enamelled, have been taken within a few years from the Trotton Brass For various examples of early Shields, see Chap. III.

Ship:—besides the ancient *Galley*, ships of a more modern character appear amongst the Charges of Heraldry: thus, the arms of the Corporation of the TRINITY HOUSE are, *four Ships under sail, gules, cantoned by a Cross of St. George;* No. 168.

Spear:—borne on a bend by SHAKESPERE; See Chap. XXXI.

SPUR:—this knightly appointment, which from its associations claims the special regard of the Herald, was worn with a single goad-like point, and known as the "Pryck-Spur," No. 169, Pl. IX, before the reign of EDWARD II. About A.D. 1320, the Spur having a Wheel began to supersede the earlier form, No. 170: and, shortly after, the true *Rouelle Spur*, having the wheel spiked, made its appearance, No. 171. The examples that I have given in Nos. 169, 170, 171, and 172, are from the effigies of JOHN OF ELTHAM; of a Knight at Clehongre, Herefordshire; of the BLACK PRINCE; and of RICHARD DELAMERE, ESQ., Hereford. In the beginning of the fifteenth century,

MISCELLANEOUS CHARGES.

INANIMATE OBJECTS & BADGE OF ULSTER.

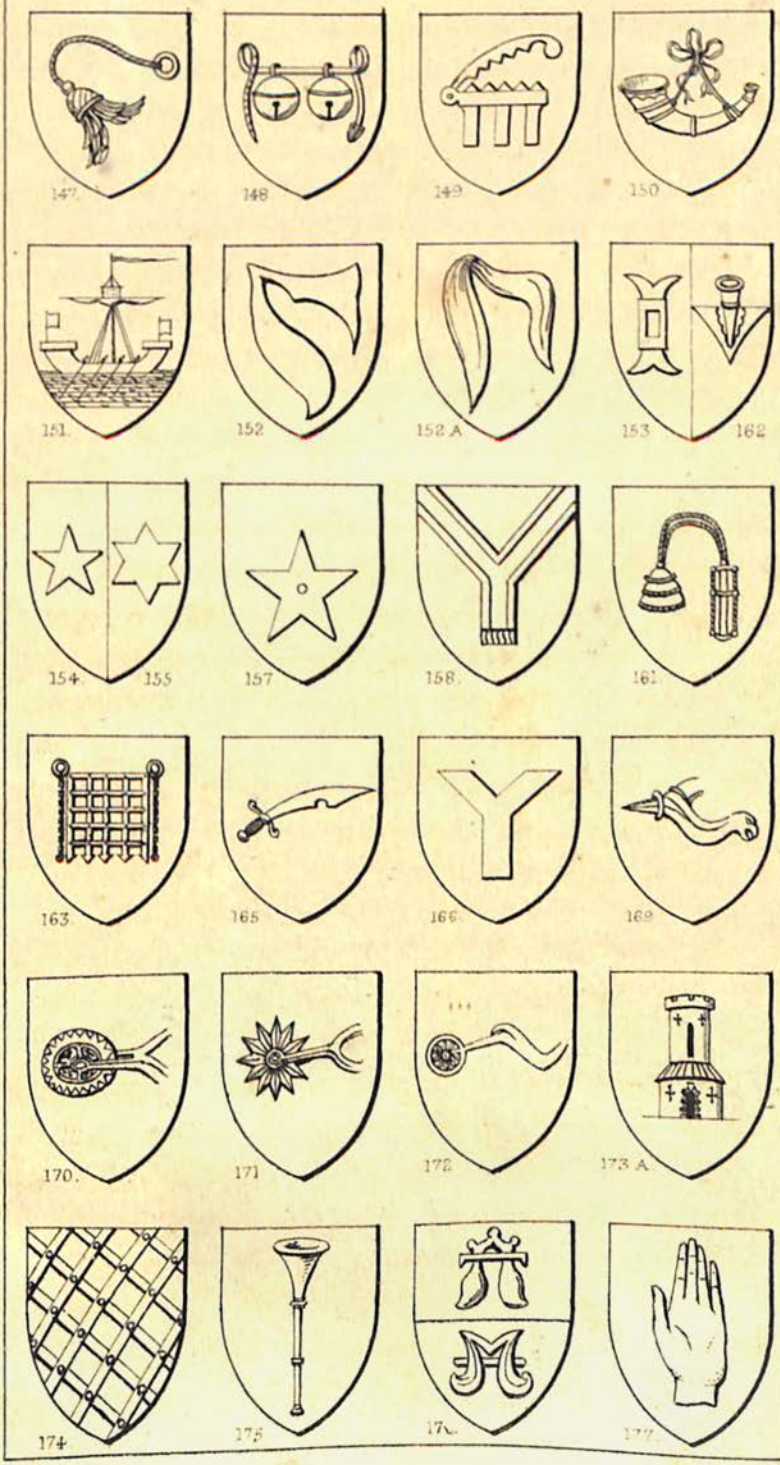


Plate IX

spurs appear to have been sometimes worn with Guards to their Rouelles; No. 172. In the middle of that century they became of extravagant length, but towards its close they assumed a more sensible form. See *Mullet.*

Steel-cap:—a close fitting defence for the head.

Stirrup:—an early Charge; now borne by the Baron GIFFORD.

Sufflue:—see *Clarion.*

Sword:—the Knightly Weapon of all ages, in Heraldry is generally represented unsheathed, straight in the Blade, and pointed. In blazon, the Hilt, Pommel, and Accoutrements of Swords are always to be specified. Swords are borne in the Arms of the Sees of LONDON, WINCHESTER, EXETER, and CORK; also the Earl POULETT bears, *Sa, three Swords in Pile, arg., their Points in Base, Hilts and Pommels or;* No. 173.

Target:—a circular Shield, represented in the curious armed effigy of the period of HENRY III, at Great Malvern.

Tau:—a Cross resembling the letter T, called also the Cross of St. Anthony; No. 59. It is borne in the arms of DRURY.

Torch:—generally borne *inflamed*, or lighted.

Torse:—a wreath.

Torteau, plural *Torteaux*:—A red spherical Roundle.

Tower:—a small Castle; No. 173 A.

Treille, or *Trellise*:—latice-work. It differs from *Frette*, and *Fretty*, in that the pieces do not interlace under and over, but cross each other in such a manner that all the pieces from the dexter are in the same plane, and lie over those from the sinister, and they are all fastened by nails at the crossings; No. 174.

Tressure:—one of the Subordinaries; No. 102, Pl. IV, and No. 344, Pl. XXII. It is commonly blazoned as a *Tressure fleurie.* The ROYAL TRESSURE OF SCOTLAND is blazoned as a *Double Tressure, fleurie, counter fleurie;* No. 103. The Tressure, like the Bordure, is dimidiated by Impalement; as in No. 345, Pl. XXII.

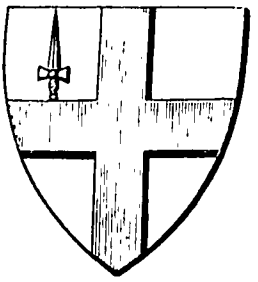
Trumpet:—in Heraldry, a long straight tube, exemplified in the Brass of Sir Roger de Trumpington; No 175, Pl. IX, and 375, Pl. XLVIII.

Vair:—one of the Furs; Nos. 29, 30.

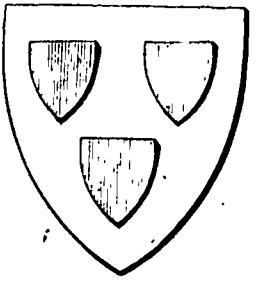
Vambrace:—armour for the fore-arm.

Vervels:—small rings.

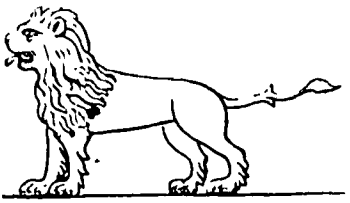
Water-Bouget:—a vessel used by mediæval soldiers for carrying water. It is borne by the Baron De Ros, and by the Bourchiers. Two modifications of the form of this Charge are shown in No. 176, Pl. IX. See also No. 338 A, in Chap. XIV. On the shield of a cross-legged knight in the Temple Church, which is attributed to a De Ros, three water-bougets are very boldly sculptured: the effigy is of the period of Edward I: and again, good later examples appear on the banners that are represented in the monument of Louis Robsart, Lord Bourchier, the standard-bearer of Henry V, at Westminster.



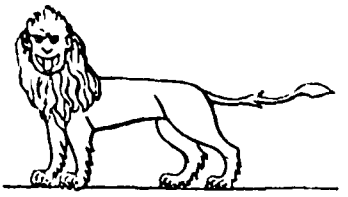
No. 139.—London.



No. 167.—Hay.



No. 185.—The Percy Lion.



No. 186.—The Howard Lion.

CHAPTER X.

MISCELLANEOUS CHARGES.

PART II.—ANIMATE BEINGS.

This Group of Charges comprises, with a varied series of Creatures that exist in Nature, several others that are indebted for their shadowy existence only to the poetic imagination of the early Heralds. Those Parts of the Bodies of Animals also, which constitute distinct Heraldic Charges, I have associated with the Creatures themselves; and the whole have been subjected to a classified arrangement.

1. Human Beings occasionally appear in heraldic compositions, in which case the blazon always expresses with consistent distinctness the attitude, costume, action, &c., of every figure. Human figures, however, generally occur as Supporters, or Crests; and Parts of the human body are more frequently introduced than actual Figures.

Human figures appear in the arms of the Sees of Salisbury, Chichester, Lincoln, Clogher, and Waterford. In the Arms of the See of Oxford are three demi-figures. The Head and the Hands of a man, when they appear as Charges, must be so blazoned as to define and describe their position, &c. Thus, a head would be *in profile*, or *affrontée*, or *reguardant*, or *uncovered*, or *helmed*, &c.; and the Hand would be either the

Dexter, or the *Sinister*, or *erect*, or *grasping* some object, &c.; an open hand is said to be *appaumée*. The same would be the case with an Arm, which, when bent at the elbow, is *embowed*, &c. The very singular armorial ensign of the ISLE OF MAN, now quartered by the Duke of ATHOL, is thus blazoned: *Gules, three Legs armed proper, conjoined in the Fesse point at the upper part of the thighs, flexed in a triangle, garnished and spurred or;* No. 176 A, Pl. XIV: this example is drawn from a Roll of EDWARD I, preserved in the Heralds' College. Archbishop JUXON, who died A.D. 1663, bore—*Or, a Cross gules, between four Blackamoor's Heads, couped at the shoulders proper, wreathed about the temples, of the field.* The same Charge is borne by the Earl CANNING. The *Badge of Ulster*, the distinctive Ensign of the Order and Rank of BARONETS, instituted in 1612, by JAMES I, the ancient armorial Ensign of the Irish Kingdom of ULSTER, is thus blazoned, upon a small shield—*argent, a Sinister Hand, couped at the wrist and erect, gules;* No. 177, Pl. IX.

Inseparably associated with their historic name, the DOUGLASES bear, as the armorial insignia of their house, *Arg., a human Heart gu., imperially crowned proper; on a Chief azure, three Mullets of the Field.* The royal Heart was that of ROBERT BRUCE, which the "Good Sir JAMES DOUGLAS" was carrying to the Holy Land, that he might bury it at Jerusalem, when he himself fell in battle with the Saracens of Andalusia, A.D. 1330. The crown is a comparatively recent addition to the original charge; No. 177 A, Pl. XIV.

II. THE HERALDRY OF THE LION. The King of Beasts is the animal which, as a Charge of Heraldry, has always been held in the very highest estimation. He appears in heraldic Blazonry under the most varied conditions, and in association with almost every other device. I have considered it to be desirable, accordingly, to assign to the "Heraldry of the Lion," a distinct section of its own.

178.

179.

179 B.

179 A.

180.

180 A.

181.

182.

183.

184.

187.

187 A.

187 B.

188.

189.

190.

191.

192.

193.

194.

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196.

197.

199.

Plate X

The Lion was not only the favourite Beast with the early Heralds, but also almost the only one that they introduced into their blazon. And they considered that the natural and proper attitude for their lions was *rampant*—erect, looking intently before them towards their prey, and preparing to make their formidable spring. To the Lion in this attitude, accordingly, the early Heralds applied his true title, and they blazoned him as "a Lion." But, when he was to be represented as in the act of walking, whether with his head in profile or looking outwards from the shield, whether simply *passant* or *passant guardant*, they entitled the royal beast a *Leopard*. Hence the LIONS OF ENGLAND are habitually blazoned as *Leopards* until the fifteenth century was far advanced; then, at length, the Lion of Heraldry, whatever his attitude and his action, received his true name, which he has retained under all circumstances until our own times.

The LION is borne in heraldic Compositions emblazoned in fourteen varieties of attitude.

1. *The Lion Passant*, No. 178, is walking, and has three of his paws placed on the ground, the fourth (one of the fore paws) being raised up. He looks in the direction that he is walking, which, unless the contrary be specified, is towards the Dexter. This Lion was borne by the L'ESTRANGES and the CAREWS, and it is now charged upon a Fesse by the Earl of CARYSFORT.

2. The *Lion Passant Guardant*, No. 179, differs from the Lion Passant, in the circumstance that he is *affronté*—looking out from the shield at the spectator. A *Golden Lion Passant Guardant, upon a Field gules*, is a LION OF ENGLAND; No. 198.

3. The *Lion Passant Reguardant*, is walking in the same manner and towards the same direction as No. 179, but he looks back to the Sinister; No. 179 A.

4. The *Lion Rampant*, No. 180, stands erect on his two hind legs, but has only one of his fore legs elevated.

The SCOTTISH LION is *Rampant*, his Tincture being *gules, on a field or:* No. 103, Pl. V, and Plates XXII, LVIII and LIX: thus, Sir Walter Scott, speaking of the Royal Banner of Scotland; says that upon it

"The ruddy lion ramps in gold."

5. The *Lion Rampant Guardant*, No. 181, is the same as the Lion Rampant, except that he is *affronté*, instead of looking before him. The Dexter Supporter of ENGLAND is such a Lion, of gold. This is the habitual attitude of Lions when they are Supporters.

6. The *Lion Rampant Reguardant*, No. 182, looks behind him. Such Lions are the Supporters of the Barons BRAYBROKE and BROWNLOW.

7. The *Lion Salient*, No. 183, is in the act of making his spring, erect, with both his fore paws elevated.

8. *Two Lions Combattant*, No. 184, are Rampant and face to to face, as if in combat. They may also be blazoned as *Counter Rampant*. They were thus charged upon the shield of RICHARD I, before he assumed upon it the three Lions Passant. Two Lions Combattant are now borne by the Viscount LORTON. In Foreign Heraldry if two Coats of Arms are impaled, each of which bears a Lion Rampant, the two Lions are placed *Counter Rampant*, facing each other on the impaled shield; See No. 344, Pl. XXII.

9. A *Lion Statant*, has his four feet upon the ground, and looks before him. A Lion Statant, having his Tail extended in a right line, is the Crest of the Duke of NORTHUMBERLAND; No. 185.

10. A *Lion Statant Guardant*, stands looking *affronté*. Such a Lion, having his tail extended in a right line, is the Crest of the Duke of NORFOLK; No. 186.

11. When sitting down, his four legs being stretched out on the ground, but his head erect, a *Lion* is *Sejant;* No. 187.

12. A *Lion Sejant*, having his fore legs elevated, is *Sejant Rampant*; No. 187 A.

13. When in the attitude of taking repose, the Lion is *Couchant*, or *Dormant*; No. 187 B.

14. A *Lion Coward*, is passant with a downcast look, and his tail between his legs; No. 187 C, drawn from a Seal of ARTHUR TUDOR, as Prince of Wales.

No. 187 C. Lion Coward.

A *Demi Lion Rampant*, No. 188, and No. 131 A, Pl. XIV, is the upper half of the body of the animal, and half its tail with the tuft in which it terminates.

Lions occur so constantly in Rolls of Arms and in other early authorities, that I do not consider it necessary continually to refer to examples.

A *Lion's Face*, No. 189, is a Charge: and his *Head* also is a Charge that frequently occurs; it may be either *couped*, No. 190, or *erased*, No. 191. See Chap. XXX.

The entire leg, No 192, is a *Lion's Jambe*, or *Gambe*, when borne alone; but if the limb be cut off, whether *erased* or *couped*, at or below the middle joint, it is a *Paw*.

Two Lions Rampant, placed back to back, are *addorsed*; No. 193. If they are *passant*, the one to the dexter, and the other to the sinister, they are *Counter-passant*.

The Lion is frequently crowned, No. 194, and Nos. 416, 417, Pl. XXXVIII, &c.; or he grasps some object in either his mouth or his paw, No. 195; or he is collared, and perhaps a chain may be attached to his collar, No. 196; or he may have his neck gorged, (encircled, that is,) with a coronet; or his body may be charged with various devices; or he may be *Vigilant*,

or *Vorant*—watching for his prey, or devouring it; or he may have *Wings*, as in the instance of the Supporters of the Baroness BRAYE; or he may be *double tailed*, No. 197, (*queue fourchée*), as he was borne by the DE MONTFORTS; No. 399, Pl. XLIX.

A Lion is said to be *armed* of his claws and teeth, and *langued* of his tongue.

When an Ordinary is set over a Lion, the animal is *debruised* by such Ordinary.

When a Lion is represented as proceeding or rising up out of a Chief, or Fesse, or any other Charge, he is said to be *issuant*, or *naissant*—as in the Arms of the DE GENEVILLES, No. 131 A, Pl. XIV. A Lion Naissant is now borne upon a chief by the Baron DORMER.

Several Lions, whether *Passant*, or *Rampant*, may be charged upon a single shield; thus, ENGLAND bears, *gu., three Lions pass. guard., in pale, or*, No. 198; and the Earl of PEMBROKE bears—*per Pale, az. and gu., three Lions Rampant, two and one, arg.*, No. 199.

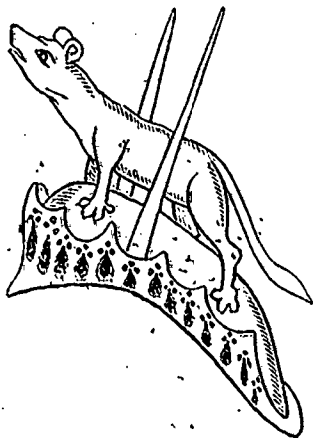
No: 198.—ENGLAND.
The Crown and Shield of the time of Henry III.

When more than four Lions occur in the same composition, they are termed *Lioncels*. In this case, the animals are almost invariably Rampant. When charged upon an Ordinary, even two or three Lions would be entitled *Lioncels*—as in the chevron of the COBHAMS; No. 377, Pl. XXV. The Shield, No. 200, of WILLIAM LONGESPÉE, Earl of SALISBURY, who died A.D. 1226, bears six Lioncels upon a Field azure. Another fine early example is the Shield of the DE BOHUNS, Earls of HEREFORD, which is thus blazoned: *Azure, a Bend arg., cotised and between six Lioncels, or*: Nos. 201, 397, and Pl. XX. Amongst the other celebrated names with which the Lion is associated as an heraldic charge, are PERCY, DE LACI, FITZ ALAN, MOWBRAY, DE BRUCE, SEGRAVE, &c., &c. See Chap. XXXI.

The Lion is borne of every variety of Tincture. He is always *armed* and *langued, gules*; unless he himself or the field be of that colour, in which case both his claws and his tongue are *azure*.

I have considered the Drawing of the Lion in Chap. XXX.

III. Various other ANIMALS take those parts which Heralds have been pleased to assign to them; their especial vocation, however, appears to be to act as *Supporters*. As Charges, the Horse, the Elephant, the Camel, the Dog, the Stag, the Antelope, the Tiger, the Leopard, the Bear, the Bull, the Calf, the Goat, the Ram, the Lamb, the Boar (*Sanglier*), the Fox, the Wolf, the Cat-a-mountain or Wild Cat, the Ermine, the Hedge-



No. 199 A. The Ermine Crest of Lord DYRHAM, K.G.

hog, the Beaver, the Otter, the Squirrel, and many others will attract the attention of the student. The Heads of many Animals also appear in Blazonry. The example of an Ermine, No. 199 A, is drawn from the Garter-Plate of Lord DYRHAM, K.G. at Windsor, who died A.D. 1501. The animal stands upon a cap of Estate, between two spikes, and thus forms a Crest. In every instance, the terms that give a precise and definite individuality to each animal may easily be acquired.

The terms that are applied to Lions are also applicable to all beasts of prey. Any animal in a sitting posture is *Sejant*, and *Statant* when standing; and, in like manner, other terms, which have no special reference to habits of violence and ferocity, are alike applicable to every animal.

Stags and their kindred animals have several terms peculiarly their own. Their antlers are *Attires*, the branches being *Tynes*; when they stand, they are *at gaze*, No. 202; when in easy motion, they are *tripping*, No. 203; when in rapid motion, they are *at speed*, No. 203 A; and when at rest, they are, *lodged*, No. 204, Pl. XI.

All the fiercer animals are *armed* of their horns; but a stag is *attired* of his antlers.

The Attires of Stags are borne as separate Charges. The Head of a stag, when placed *affrontée*, is *cabossed*; this is the well known charge of the families of STANLEY and CAVENDISH, the former bearing *on a bend az., three stag's heads cabossed, arg.*; the latter a similar number of the same device, *argent, upon a sable field*, Nos. 205 A, 205 B, Pl. XIV.

A stag, full-grown and of mature age, is generally styled a *Hart*; the female, without Horns, is a *Hind*. A *Reindeer*, in Heraldry, is represented as a stag with *double attires*. The *Bear and Ragged Staff*, No. 206, Pl. XXX, form the famous Badge of the Earls of WARWICK; and the *Talbot Dog*, No. 207, Pl. XI, is the Badge of the Earls of SHREWSBURY. The Marquis CAMDEN bears on his shield three Elephant's

MISCELLANEOUS CHARGES.

ANIMATE BEINGS.

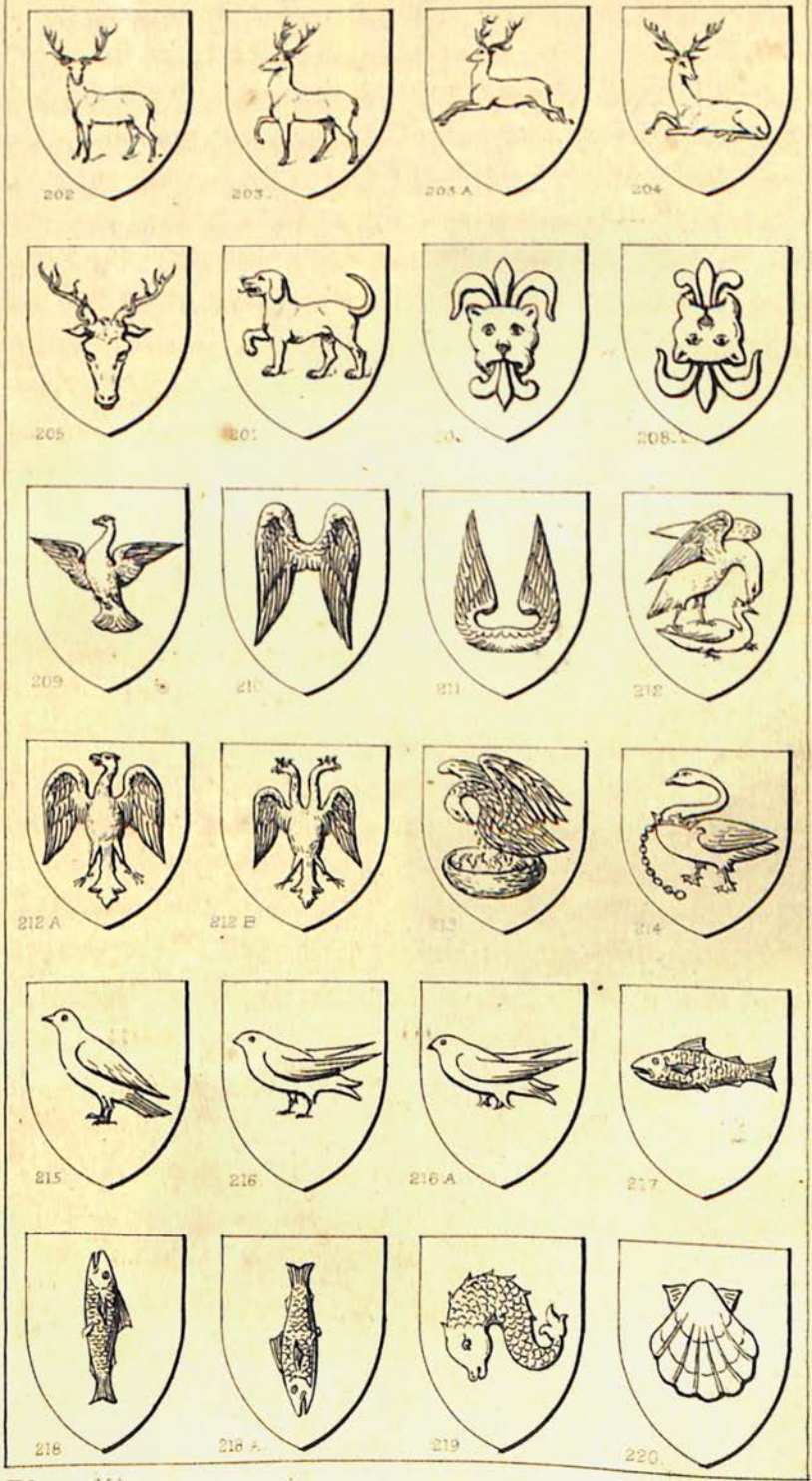


Plate XI

heads. The Baron BLAYNEY bears three Horse's heads. The supporters of the Earl of ORKNEY are an Antelope and a Stag; those of the Baron MACDONALD are two Leopards; and those of the Duke of BEDFORD are a Lion and an Antelope, the RUSSELL crest being a Goat. The Earl of MALMESBURY bears three Hedgehogs; and two Foxes are leaping, saltire-wise, on the ancient shield of Sir WATKIN WILLIAMS WYNNE. See *Armes Parlantes* and *Rebus* in Chap. XIII.

A singular Charge, that must be placed with this group, was borne by the DE CANTELUPES, and it also constitutes the Arms of the See of HEREFORD: this is a Leopard's face, affrontée, resting upon a Fleur-de-Lys, and having the lower part of the flower issuing from the animal's mouth. In the HEREFORD shield, the Leopard's faces are reversed. This is emblazoned as *jessant-de-lys*; Nos. 208, 208 A, Pl. XI, and 436 C, Pl. XXXIX.

IV. BIRDS, FISHES, INSECTS, and REPTILES, also, form Charges of Heraldry. They appear in Blazon under their habitual natural guise: but there are descriptive terms used by Heralds, which these creatures may claim as exclusively their own.

Birds in the act of flight are *volant*, when flying aloft they are *soaring*, and their expanded wings are said to be *overt*; No. 209. In the instance of *Birds of Prey*, the expanded wings are also said to be *displayed*, while those of all birds that are *not Birds of Prey*, are *disclosed*. If the tips of the wings droop downwards, they are *inverted*, or *in Lure*; No. 210: but, if elevated without being expanded, the wings are *erect*; No. 211: and if turned backwards, *addorsed*; Nos. 212, 213. A Bird, about to take wing, is *rising* or *roussant*; but *trussed* or *closed*, No. 215, when at rest. A *Bird* preying on another, No. 212, is *trussing* it, and not *vorant*, as a Beast of Prey. The Example, No. 212, is drawn from the Brass of SIR PETER COURTENAY, K.G., (A.D. 1409) in Exeter Cathedral.

A *Hawk* is *belled* and *jessed.*

A *Game-cock* is *armed* of his Beak and Spurs, *crested* of his Comb, and *jowlopped* of his Wattles.

A *Peacock*, or *Pawne*, having its tail displayed, is *in its pride*, as it is borne by the Duke of RUTLAND for his crest.

An *Eagle*, or *Erne*, with expanded wings, No. 212 A, is *displayed;* as borne by the MONTMORENCIES and the MONTHERMERS, and quartered by the MONTAGUES. An Eagle appears on the seal of RICHARD, Earl of CORNWALL, supporting his Shield of Arms from its beak, about A.D. 1260; No. 212 C, Pl. LXII. See Chap. XXX.

A young, or a small eagle, is an *Eaglet;* No. 459, Pl. XLIX.

An *Imperial Eagle* has two heads, and is crowned, as No. 212 B, Pl. XI, and No. 349, Pl. XXIII. In the Roll of EDWARD II, Sir WALTER BAND bears, *gu., three eagle's wings or.*

The two wings of an Eagle displayed, when conjoined and borne as a charge, are blazoned as a *Vol.*

A *Pelican*, represented as standing above its nest, having its wings addorsed, and nourishing its young with its blood, is blazoned as *a Pelican in its Piety.* The example, No 213, forms the finial of the fine Brass to Dean PRESTWYCH, at Warbleton, Sussex, A.D. 1436.

A *Swan*, when blazoned *proper*, is white, with red beak, and has some black about the nostrils. A Black Swan, ducally gorged and chained, was the Badge of the DE BOHUNS, No. 214, Pl. XI, and No. 234 B, Pl. XII. See also No. 511.

Various sea-birds appear in blazon: thus, the Crest of Sir RICHARD POLE, K.G. the father of the Cardinal, is a *Cormorant* preying on a fish.

A *Cornish Chough*, No. 215, the crest of the Baron BRIDPORT, is black, with red legs and beak.

Small Birds are generally drawn in the form of Blackbirds, but their colour must be blazoned.

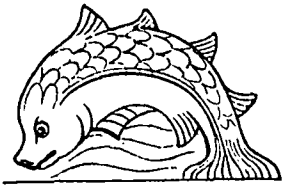
The *Martlet* or *Merlotte*, No 216 and 216 A may be regarded

as the heraldic *swallow*. In Cadency, the Martlet is the Difference of the *fourth* son; No. 382, Pl. XIII. It was borne by the DE VALENCES, No. 101, Pl. V, and Pl. VII, Nos. 419 420; and in the Arms of EDWARD the CONFESSOR, No. 78, Pl. I, and 349, 350, Pl. XXIII: See also Nos. 365, 369, Pl. XXV, and Nos. 412, 413, Pl. XLVIII. The Martlet is generally represented without feet, as in No. 216 A; but the feet are drawn correctly in many early examples. It now is charged upon the shield of the Earl of ARUNDEL.

Ravens, *Parrots* called by Heralds *Popinjays*, (see No. 458, Pl. XL.) *Herons*, *Falcons*, *Cocks*, *Doves* or *Colombs*, and many others, and the *Wings* of birds in various attitudes, and their *Feathers* also under various conditions, appear in Heraldry. See *Armes Parlantes*, in Chap. XIII.

FISH of every variety are borne as heraldic charges; but when no particular variety is specified and the creature is of small size, the blazon simply states the charge to be "a fish."

When swimming *in fesse*, across the field, a fish is *naiant*; No. 217. When *in pale*, No. 218, as if rising to the surface for breathing, it is *hauriant*; but *uriant* when its head is in base, No. 218 A; and when its body is bent, as a dolphin is represented, it is *embowed*; No. 219. A good example of an



No. 219 A. Dolphin. Brass to NICHOLAS AUMBERDENE.

heraldic Dolphin appears at the base of the cross-brass to NICHOLAS AUMBERDENE, "Fishmonger of London," A.D. 1350, at Taplow, Bucks, No. 219 A.

The fish borne by the Duke of NORTHUMBERLAND are styled *Lucies*, a kind of pike. Amongst the other fish commonly borne

in Heraldry are *Barbels*, Nos. 325, Pl. XVIII, and 329 A, Pl. XIX; *Herrings*, *Roach*, &c.

Various SHELLS occur in Heraldry, and particularly the *Escallop*, No. 220, borne by the RUSSELS and the GRAHAMS: See Nos. 388, Pl. XLVIII, 402, Pl. XXXVII, and 409, Pl. XXVIII: see also No. 513, Pl. XXXIX.

Bees and *Butterflies* are blazoned *volant*. A *Tortoise* as *passant*. A *Snake* may be *gliding*, or if twined into a knot it is *nowed*.

IMAGINARY BEINGS. Heralds have introduced amongst the figures that act as both supporters and charges, imaginary representations of the heavenly hierarchy. Thus *Angels* form the supporters of the Barons DECIES, NORTHWICK and ABINGER, of Sir M. BARLOW, Bart., and others.

Several animal forms have been added by Heralds, from their own creative imaginations, to those which Nature has provided for them to introduce into their symbolical blazonry. A few only of these occur in English heraldry.

The *Allerion*,—an eagle destitute of both beak and feet. The same term is also sometimes applied to natural heraldic eagles.

The *Cockatrice*, No. 221, a winged monster, having the head, body, and feet of a cock, and the tail of a dragon; borne for supporters and crest by the Earl of DONOUGHMORE. The head of a Cockatrice is borne as a Crest, and is represented in the Brasses to SIR N. DAGWORTH, A.D. 1401, at Blickling, Norfolk, No. 222, and to ROGER ELMEBRYGGE, A.D. 1435, at Bedington, Surrey, No. 222 A. It was also the crest of the Earls of ARUNDEL.

The *Centaur* or *Sagittarius*, which was the device, and has been mistaken for the arms, of King STEPHEN.

The *Dragon*, No. 223, a winged animal, generally with four legs and having a tail like that of a serpent. It appears as a military ensign in the Bayeux Tapestry; No. 223 A, and is common in more recent Heraldry.

MISCELLANEOUS CHARGES.

ANIMATE BEINGS & NATURAL OBJECTS.

CHAPTERS XI & XII.

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222 A

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223 A

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227 A

227 B

227 C

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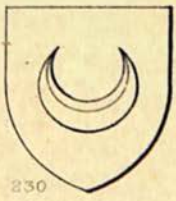
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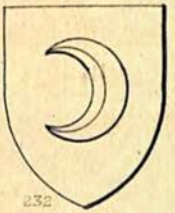
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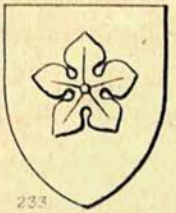
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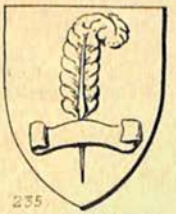
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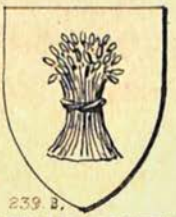
239 B.

239 A

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Plate XII.

The GRIFFIN or GRYPHON, No. 224, combining the bodily attributes of the lion and the eagle, is of the same family with a group of the sculptured figures of Assyria. When in its customary attitude, erect and with wings expanded, this monster is *segreant*. A gryphon is the dexter supporter of the Duke of CLEVELAND, and the sinister supporter of the Duke of MANCHESTER; the Baron DYNEVOR has, for his dexter supporter, a *gryphon coward*—that is, having his tail hanging down. The gryphon borne by the Marquis of Ormonde is *wingless*. This creature, distinguished in blazon as a *Male Gryphon*, has two horns.

The Harpy:—two of these monsters appear supporting his shield (quarterly, *arg. and sa.*) on a seal of THOMAS HOO, A.D. 1481.

A *Mermaid*, No. 225, a Badge of the BERKELEYS, was the dexter supporter of Sir WALTER SCOTT; and both the supporters of the Viscount BOYNE are also *Mermaids*. Lord BERKELEY, in his fine Brass at Wotton-under-Edge, A.D. 1392, wears a *Collar of Mermaids*, No. 225 A, over his camail. In St. Alban's Abbey there is an early tile charged with a Mermaid. The shields of the Baron LYTTLETON and Sir G. G. OTWAY, Bart., are supported on each side by a *Triton*, No. 226, or *Merman*.

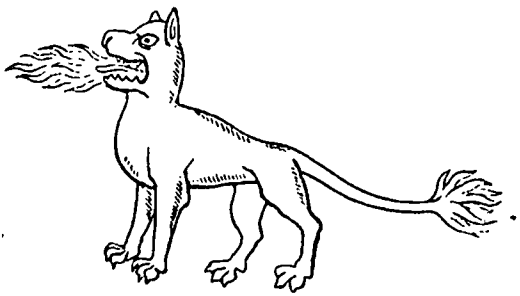
The *Wyvern*, No. 227, may be described as a flying monster of the Dragon order, having only two legs and feet; its Tail is said to be *nowed*. Two Wyverns support the Shield of the Earl of EGLINTON.

The UNICORN is the well known Dexter Supporter of ENGLAND. See Chap. XIX, Section 3. A pair of Unicorns also support the shield of the Duke of RUTLAND; No. 227 A.

A Monster, a compound of a Lion and Fish, or a *Sea-Lion*, is known in the fabulous menagerie of Heraldry. Two of these Sea-Lions are supporters of the Viscount FALMOUTH. So also are the *Pegasus*, No. 227 B, the winged Horse of Classic antiquity, the dexter supporter of the Baron BERWICK; the

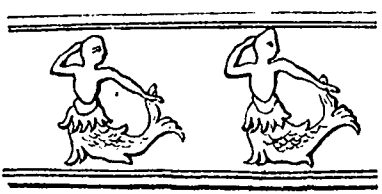
Phœnix, No. 227 c, another relic of remote tradition, that sits amidst flames, doing duty for a crest above the shield of Sir W. B. JOHNSTON; the *Salamander*, another inhabitant of flames, the crest of the Earl of SELKIRK; the *heraldic Ibex*, or *Antelope*, the sinister supporter of Baron DUNSANY; and certain *heraldic Panthers* and *Tigers*, and other fierce animals, which breathe fire, and have various strange modifications of what nature has assigned to their prototypes. I must add to the imaginary groups the little *Martlet*, No. 216 A, when that favourite heraldic bird is blazoned without feet.

A golden Salamander is the Crest of JAMES, Earl DOUGLAS,

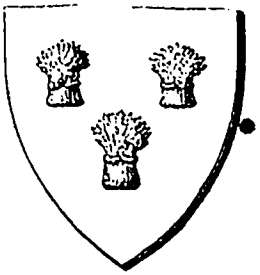


No. 227 D.—A Salamander.
Crest of JAMES, Earl DOUGLAS, K.G., A.D. 1483.

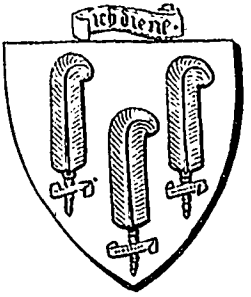
K.G., the first Scottish noble who was elected into the Order of the Garter, and who died, A.D. 1488; this animal is represented on the Garter-Plate of the Earl as breathing flames; No. 227 D.



No. 225 A.—Collar of Mermaids.
Brass to THOMAS, Lord BERKELEY, A.D. 1392, Wotton-under-Edge, Gloucestershire.



No. 239 A.—CHESTER.



No. 231.—BLACK PRINCE.

No. 239.—LEVESON.

CHAPTER XI.

MISCELLANEOUS CHARGES.

PART III.—NATURAL OBJECTS.

NATURAL objects of every kind have placed themselves without reserve under the orders of the Herald, that they may contribute to the Charges which he places upon shields, and in any other capacity may realize his wishes.

The *Sun*, the *Moon*, and the *Stars*, appear in Heraldry. *Trees*, *Plants*, and *Flowers*, in like manner, are constantly to be found in the capacity of heraldic Charges and Devices. A few descriptive terms are peculiarly appropriate to objects of this class. Thus: trees, &c., if grown to maturity, are *accrued*; if bearing fruit or seeds, *fructed*; if clothed with leaves, *in foliage*; if drooping, *pendent*; if having their roots exposed, *eradicated*; *slipped*, when irregularly broken or torn off; when cut off, *couped*; when deprived of their leaves, *blasted*; and *proper*, when of their natural aspect and hue. The term "barbed" denotes the small green leaves, the points of which appear about an heraldic rose: and "seeded" indicates any seed-vessel, or seeds.

CELESTIAL OBJECTS.

The SUN in Heraldry is generally represented with a human face upon its disc and environed with rays, these rays being sometimes alternately straight and wavy. The great celestial luminary is blazoned as "in his splendour," or "in his glory." He appears thus in the shield of the Marquess of LOTHIAN; and in a Roll of arms of about 1250, (British Museum, Harl. MSS. 6589) JEAN DE LA HAY, bears,—*Arg., the Sun in his splendour, gu.;* No. 228, Plate XII. In some instances, always to be specified, the sun appears as shining from behind a cloud; or, as rising, or setting; or, a ray of the sun is borne alone, as by RAUF DE LA HAY, in the Roll of HENRY III, No. 229.

The MOON is in her *Complement*, or in *Plenitude*, when at the full; she is a *Crescent*, when her horns point towards the chief, No. 230; in Cadency, No. 380, Plate XIII, this is the Difference of the *second* son. She is *Decrescent*, No. 231, when her horns point to the sinister. She is *Increscent*, or in *Increment*, when her horns point to the dexter, No. 232, Plate XII, and No. 428, Plate XXVIII.

STAR:—see *Mullet* and *Estoile*, in Chap. IX.

TREES, PLANTS, FRUITS AND FLOWERS.

The Charges of this class which are generally in use, are the following:—

Cinquefoil, or *Quintefoil*:—a leaf or flower, having five cusps, No. 233. In the early Rolls the *cinquefoil* and the *six-foil* are used without any distinction. See Plate XXVII.

Ears of Barley, Wheat, &c.:—represented in their natural forms. At St. Alban's Abbey, the shield of Abbot JOHN DE WHEATHAMPSTEDE, of the time of HENRY VI, displays *gules, a chevron, between three clusters of as many ears of wheat, or*: No. 201 A, Plate XV.

In the Roll of HENRY III, F. DE BOUN bears, *gu., within an*

orle of martlets, a crescent arg., or *erm.*; No. 413, Plate XLVIII. Wm. de Ryther's shield, represented upon the arm of his sculptured effigy, (temp. Edward I) is charged with three crescents; No. 427 A, Plate XXXVIII. See also No. 427 B.

Feather:—the Ostrich feather is the one that is usually borne as an heraldic device. It sometimes is charged upon shields; and it constantly appears as a favourite Badge of the Plantagenets. The shields that are placed about the monument of the Black Prince, are alternately charged with his arms, and with *three ostrich feathers upon a sable field*; No. 234, p. 67. Each of these feathers has its quill piercing a small scroll, bearing the words—*Ich dien*; No. 234 A, Plate XII. The ostrich feather was habitually used by the Black Prince, as a Badge. It appears, with the scroll, upon the seal of Henry IV, before he became sovereign. His son, Henry V, bore a similar badge, the feather being carried by a black swan (a badge of his mother, Mary de Bohun) in its beak; No. 234 B. The ostrich feather and scroll have a place also amongst the heraldic insignia of Prince Arthur Tudor, A.D. 1502, at Worcester; No. 235. The feathers of other birds besides the ostrich sometimes appear in early blazonry. Thus, the Crest of Sir Hugh Courtenay, K.G., (about A.D. 1365) is formed of *a plumage of swan's feathers, in three rows*, (Garter-Plate). The Crest of Sir Thomas Lovell, K.G., (temp. Henry VII) is composed of *a bundle of peacock's feathers ppr., in the form of a garb, banded gu.*; (Garter-Plate). Again, the panache-crest of Lord Ferrers of Chartley, consists of *peacock's feathers*, (Brass, Merevale Abbey, A.D. 1412); No. 267 A, Plate XXVI; and a panache of *turkey's feathers* is the Crest of Sir John Harsyck, (Brass, Southacre, Norfolk,) No. 301, Plate I.

Fleur-de-Lys:—this most beautiful and effective charge, generally supposed to be the flower of the Lily, is the ancient cognizance of France. In its origin, the Fleur-de-Lys or Fleur-de-Luce, may be a *Rebus*, signifying the "Flower of Louis."

Mr. PLANCHÉ, (who always speaks with authority when he dons his tabard), after stating this supposition, adds that "*Clovis* is the Frankish form of the modern *Louis*, the *C* being dropped, as in *Clothaire*, *Lothaire*, &c." If CLOVIS himself bore the Fleur-de-Lys, that famous heraldic charge may have been assumed by the Frankish Prince as *his* Rebus, from the favourite *Clove-pink*, or gillyflower. The Fleur-de-Lys appears in early Heraldry under several modifications of its typical form. It was in especial favour with the designers of the inlaid pavement-tiles of the Middle Ages; Nos. 236, 236 A, 236 B, Plate XIII. It forms one of the figures of the diaper of the shield of ROBERT DE VERE, No. 156, Plate VI; and it decorates the Royal Tressure of Scotland, in the shield placed by HENRY III, or EDWARD I, in Westminster Abbey; No. 103, Plate V. This same figure was known to the Romans; and it formed the ornamental heads of sceptres and pommels of swords from the earliest period of the French monarchy; No. 238, Plate XIII; Nos. 237, 237 A, Plate XV, the former from St. George's Chapel, Windsor, and the latter from the monument of EDWARD III at Westminster, are beautiful examples of Fleurs-de-Lys.

The Fleur-de-Lys was first borne on a royal seal by LOUIS VII of France, A.D. 1137—1180. The Counter-Seal of the Dauphin LOUIS, (afterwards LOUIS VIII), attached by him to a deed dated Nov. 21, 1216, during the time that he was in England supporting the Barons in their resistance to King JOHN, is a most interesting early example of a French Royal Shield, *semée de-lys;* No. 238 A, Chap. XXIV. EDWARD III quartered the French shield, *semée de-lys*, on his Great Seal and in his Arms, A.D. 1340, No. 536 B, Plate LVIII, and No. 286, &c.; and in or about 1405, HENRY IV reduced the number of the Fleur-de-Lys to three, that reduction having been effected in the French Seal by CHARLES V, A.D. 1364—1380; No. 536 D, Pl. LVIII. The Fleurs-de-Lys were removed from the English Shield in 1801.

In modern Cadency the Fleur-de-Lys is the mark of the *sixth* son; No. 384, Plate XIII.

This charge is blazoned in the Roll of HENRY III. One of the early shields in Westminster Abbey is *semée de-lys*; No. 2, p. 11. The Fleur-de-Lys is now borne, without any other charge, in the shield of the Baron DIGBY. See Plates XXVIII, XXXII, and XXXIX.

Garbe:—a wheatsheaf, borne in the arms of the Earls of CHESTER, and still apparent in the greater number of the shields of the nobility and gentry of the County Palatine of Cheshire; No. 239 B, Plate XII, and 239 A, p. 67: See also No. 466, Plate LI. The Arms of the PRINCE OF WALES, as Earl of CHESTER, are, *az., three garbs, or*, as No. 239 A. A garb is borne in the arms of the town of SHEFFIELD, (*Sheaf*-field).

Gillyflower:—a species of pink, in great favour in the middle ages.

Hill and *Hillock*:—a green mound. When only one appears, the former term is used; but the latter denotes several mounds, their exact number to be specified.

Hurst:—a group of trees. Thus, ELMHURST bears seven elm trees on a mound.

Leaves:—the leaf or leaves, or the branches of any tree or plant must be specified and described in the blazon. *Hazel-leaves* are borne by HAZLERIGG; *Oak-branches* by OKSTEAD, No. 239 A, Plate XII, and OAKES; *Strawberry-leaves* (or *Fraises*) by FRAZER; *Laurel-leaves*, by LEVESON, No. 239, p. 67, *az., three laurel leaves, two and one or*, quartered by the Duke of SUTHERLAND; *Holly-leaves*, by BLACKWOOD, &c.

Planta-Genista:—the Broom-plant, the famous Badge of the PLANTAGENET family. The pods, with their seeds, as well as the leaves and flowers, are represented upon the bronze effigy of RICHARD II in Westminster Abbey; No. 240, Pl. XII. The field of the seal of JASPAR TUDOR, is semée of the *Planta-*

Genista, and is another good example of its treatment in heraldic composition. See "Archælogia," xviii, p. 429.

Pods of Beans, &c.:—when used as Charges, the pods are open, and shew their seed. There is a good example in the Brass to WALTER PESCOD, merchant, A.D. 1398, at Boston, in Lincolnshire.

Rose:—in Heraldry, the Rose is represented after the conventional manner exemplified in No. 247, and No. 385, Plate XIII. In some few early examples the small inner leaves are omitted, as in No. 242. When tinctured *gules*, the Rose is the Badge of the PLANTAGENETS of the House of LANCASTER, the YORKIST Rose being *argent*. A pleasing example of the heraldic Rose with foliage associated with the flower, occurs, carved upon an oak bench-end, in the Chancel of Pulham, in Norfolk; No. 241 A. In some early shields several roses are blazoned, as in No. 393, Plate XXXVII, by a BERKELEY; and in No. 431, Plate XXXVIII, by a DE TRESSEL. Chaplets of Roses also sometimes appear in blazon. In Cadency, the Rose is the Difference of the *seventh* son; No. 385. Occasionally, the Queen of Flowers is in use in Heraldry in its natural form and aspect, with stalk, leaves, and buds. Such a Rose is the *Emblem of England.*

Rose-en-Soleil:—the white Rose of the PLANTAGENETS of the House of YORK, surrounded by rays, as of the sun. It was assumed by EDWARD IV, after the Battle of Mortimer's Cross, Feb. 2nd, 1461: No. 243, and No. 248 A, Plate XIII. The Monument of Prince Edward Tudor, A.D. 1502, at Worcester, abounds in fine examples of the heraldic roses of the House of York and Lancaster, and also of the Tudors; as in Nos. 242, 243, and 247, Chap. XIX.

Shamrock:—a trefoil, or three-leaved grass, the *Emblem of Ireland.* It is represented now as growing on the same stalk as the Rose and the Thistle.

Six-foil:—a flower having six leaves or cusps. It is an early

MISCELLANEOUS CHARGES.

NATURAL OBJECTS — DESCRIPTIVE TERMS — MODERN CADENCY.

CHAPTERS XII, XIII, XIV & XVI.

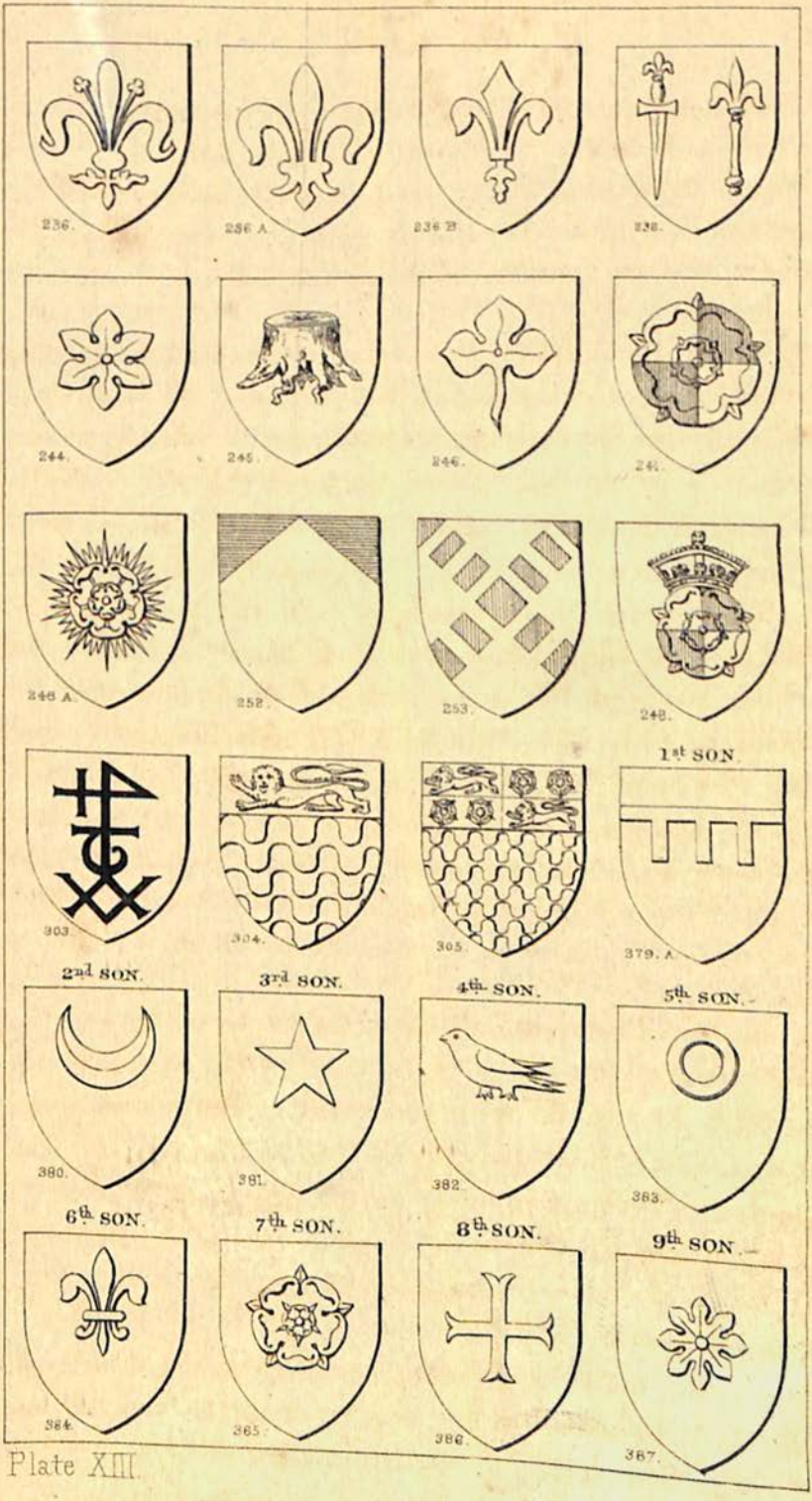


Plate XIII.

Charge. By the French Heralds, at an early period, six-foils were blazoned as *Anyennes;* No. 244, Plate XIII.

Stock:—the stump of a Tree; No. 245, Plate XIII. The Rebus of WOODSTOCK.

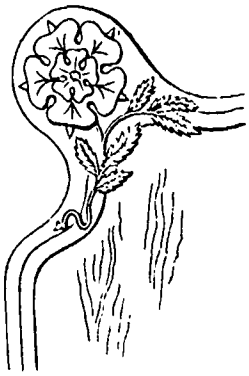
Teazle:—the head or seed-vessel of a species of thistle used in cloth manufactures.

Thistle:—the *Emblem of Scotland.* It is now represented as growing on the same stalk as the Rose and the Shamrock.

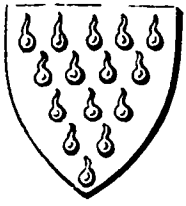
Trefoil:—a flower or leaf, having three cusps. It is generally blazoned with a stalk—a *trefoil slipped;* No. 246, Plate XIII.

Tudor-Rose:—a combination of the Lancastrian and Yorkist Roses. Sometimes it *quarters* the two tinctures, as in No. 241, Plate XIII; and sometimes it has the *rose argent, charged upon the rose gules.* Splendid examples of Heraldic Roses occur in King's College Chapel, Cambridge, and in Henry VII's Chapel, Westminster. At King's, the Rose, Fleur-de-Lys, and Portcullis are sculptured with extraordinary boldness, each figure being surmounted by a crown, as in No. 248.

Various FRUITS, SEEDS and BERRIES are borne as Charges, and they are tinctured as well as drawn *proper,* unless the contrary be specified. For example, *three pears, ppr.* appear in the arms of the Baron COLCHESTER; *three acorns* are borne by Sir W. W. DALLING; *three fir-cones* by Sir E. G PERROTT, &c.



No. 241 A.—Heraldic Rose, Pulham Church, Norfolk.



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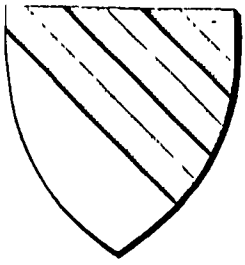


No. 249.

No. 251.

CHAPTER XII.

DESCRIPTIVE TERMS.

THE *Descriptive Heraldic Terms* that are arranged in alphabetical order in this Chapter are of general application.

Abatement:—any sign of degradation.

Accosted:—placed side by side.

Accrued:—grown to maturity.

Addorsed:—placed back to back; or, pointing or inclining backwards.

Affrontée:—so placed as to shew the full face, or the front of any figure or object.

Appaumée:—the hand opened and set upright, and presenting the palm to view.

Armed:—denotes the natural weapons for defence and offence, with which any *beast* or *bird of prey* is provided.

Arrondie:—rounded, curved.

Attired:—having *Antlers*, or such Horns as are natural to all animals of the Deer species.

Augmented:—having *Augmentations*, or honourable additions to Arms.

Banded:—encircled with a band or riband.

Barbed:—having small green leaves, as the heraldic Rose.

Barded:—caparisoned, as a Charger. The *Bardings* of the knightly war-horses were commonly charged with heraldic insignia.

Barruly or *Barrulée*:—barry of ten or more pieces.

Barry:—divided *Bar-wise* into an *even* number of parts.

Barry-Bendy:—divided into an *even* number of parts, both horizontally and diagonally.

Bar-wise:—disposed after the manner of a *Bar*.

Battled, or *Embattled*:—having *Battlements*, or bordered after the manner of Battlements.

Battled-Embattled:—having *double Battlements*, or one Battlement set upon another.

Beaked:—applied to Birds not of prey, to denote the Tincture of their *Beaks*.

Belled:—having a *Bell* or *Bells* attached.

Bend-wise:—disposed after the manner of a *Bend*.

Bendy:—divided *Bend-wise* into an *even* number of parts.

Bezantée:—studded with *Bezants*.

Billetée:—studded with *Billets*.

Blasted:—deprived of leaves, or withered.

Braced, or *Brazed*:—interlaced.

Brettepée:—counter-embattled, having Battlements facing both ways.

Cabossed:—when the Head of an animal is borne *affrontée*, without any part of the neck being seen.

Cadency:—see Chapters XV and XVI.

Cantoned:—placed between four objects or Charges: or when a single Charge is placed in the first quarter of a shield.

Cercelée, or *Recercelée*:—curling at the extremities.

Charged:—placed or borne upon the Field of a Shield, Banner, Ordinary, or any other object.

Checky, or *Chequée*:—a Field covered with small squares alternating of two Tinctures, there being more than two horizontal rows of such squares; No. 126, Plate IV. The shield of the DE WARRENES, still quartered by the Duke of NORFOLK, is *chequée or and azure*; Plate VI.

Clenched:—the Hand closed.

Close:—when the Wings of a Bird lie close to its Body.

Combatant:—as if in the act of fighting.

Compony or *Componée*:—a series of small squares of two alternating Tinctures, arranged in a single row; No. 124, Pl. IV, and Nos. 479 to 484, Pl. XXXII.

Compounding Arms:—see Chap. XIV.

Conjoined:—united and joined together.

Conjoined in Lure:—two wings joined together with their Tips downwards, as borne by the SEYMOURS.

Contournée:—sitting, standing, or moving, with the Face to the Sinister.

Cotised:—placed between two *Cotises*.

Couchant:—lying down.

Counter:—reversed.

Counter-Changed:—see Chap. VIII.

Counter-Compony:—a *Double Compony*.

Counter-Embowed:—bent with the Elbow to the *Sinister*.

Counter-Fleurie:—a pair or several pairs of Fleurs-de-lys set opposite to each other.

Counter-Passant:—walking in opposite directions.

Counter-Salient:—leaping in opposite directions.

Counter-Vair:—a variety of *Vair*, in which the Bells are arranged base to base, No. 30, p. 20.

Couped:—cut off smoothly as by a sharp instrument, and bounded by a right line.

Courant:—running.

Coward or *Cowed*:—when an animal has its tail between its legs, and in various ways indicates terror.

Crenellée :—*embattled.*

Crested :—having a *Crest*, as a Bird has a crest of feathers.

Crined :—having hair or a mane.

Crusily or *Crusilée* :—*semée* of Crosses-Crosslets. If any other form of Cross is introduced, its distinctive character must be specified.

Dancettée :—deeply indented.

Debruised :—when an Ordinary rests upon an Animal, or another Ordinary.

Decked :—adorned.

Degreed, or *Degraded* :—placed upon *Steps.*

Demembred or *Dismembered* :—cut into several pieces, but without having the severed fragments disarranged.

Demi :—the Half. The *upper* or *front Half* is always understood, unless the contrary be stated.

Developed :—fully displayed, as a *Flag.*

Diapered :—see Chap. VIII, and Plates VI, VII.

Dimidiated :—cut in halves, and one half removed. See Chap. XIV.

Disclosed :—having the *Wings expanded*—applied to all Birds that are *not* Birds of prey.

Displayed :—having the *wings* expanded—applied to all Birds of prey.

Disponed :—arranged.

Dormant :—in the attitude and act of sleeping.

Double-tête :—having two *Heads.*

Double-queue, or *Queue-fourchée* :—having *two Tails*, as in the case of some lions.

Dovetail :—a system of *Counter-wedging.*

Embattled :—*battled.*

Embowed :—bent, with the Elbow to the *Dexter* : arched.

Embrued :—stained with Blood.

Enfiled :—thrust through with a Sword.

Engoulée :—pierced through the Mouth.

Enhanced:—raised towards the *Chief*. Thus, the Baron BYRON bears *three Bendlets enhanced*: No. 249, p. 74.

Ensigned:—adorned.

Environnée and *Enveloped*:—surrounded.

Equipped:—fully caparisoned and provided.

Eradicated:—taken up by the *Roots*.

Erased:—torn off roughly, so that the severed Parts have jagged edges. It is the converse to *Couped*.

Erect:—set upright in a vertical position.

False:—voided. Thus, an *Orle* is blazoned as a "false escutcheon," by the early Heralds.

Fesse-wise:—disposed after the manner of a *Fesse*.

Figured:—any object, as the Sun's Disc, when charged with a human Face.

Fimbriated:—having a narrow Border.

Finned:—having fins, as Fish.

Fitchée:—pointed at the Base, and so "fixable" in the ground.

Flanched:—a shield, of which the *Flanches* only are disclosed, the rest of the field being surmounted by some distinct composition, or covered with some plain tincture; as No. 622, Chap. XXVIII.

Fleurettée, or *Florettée*:—terminating in *Fleurs-de-Lys*; also *semée* of fleurs-de-lys.

Fleurie:—terminating in *three Points*; also, *semée de-lys*.

Flexed:—bent or bowed.

Flighted:—feathered, as an *Arrow*.

Fly:—the length of any Flag, from its point of suspension outwards; also, the outer side or extremity of any Flag.

Flotant:—floating.

Foliated:—having *cusps*, and being formed like a *Leaf*, or *Leaves*.

Fourchée:—divided into two parts of the extremity.

Fresnée:—rearing up on the hind legs.

Frettée :—covered with *Frette-work.*

Fructed :—bearing fruit or seeds of whatsoever kinds.

Fumant :—emitting smoke.

Furnished :—equipped with.

Fusillée :—covered with *Fusils.*

Garnished :—adorned.

At Gaze :—applied to an Animal of the Chase, when standing still, *affrontée.*

Gerattyng :—see Chap. XV.

Girt, or *Girdled* :—bound round with any object.

Gliding :—the movement of *Snakes.*

Gobony :—*Compony.*

Gorged :—encircled round the neck or throat.

Gouttée, or *Guttée* :—sprinkled over with *Drops.*

This term is used with various affixes, as follows : *Gouttée de larmes*, sprinkled with tears, or *d'eau*, with water (tinctured *argent*) ; *d'olive*, with oil, (*vert*) ; *d'or*, with gold ; *de poix*, with pitch, (*sable*) ; or, *du sang*, with blood, (*gules*). No. 250, p. 75.

The arms of JOHN FELD, emblazoned upon his tabard and also on his shield, are,—*gu., a fesse, or, between three eagles displayed arg. guttées du sang*, No. 250 A. See *Tabard*, Chap. XIII.

Gouttée reversed :—when the Drops have their natural position inverted. No. 251, page 75.

Gradient :—the act of walking, as by a Tortoise.

Grafted :—inserted and fixed in.

Guardant :—looking with the full Face towards the spectator. It is applied to Beasts of Prey. See *Gaze* and *Affrontée.*

Gyronny or *Gyronnée* :—divided after the manner of a *Gyron.*

Habited :—clothed.

Haurient :—applied to a *Fish*, when placed *in Pale*, with its head in chief.

Hause :—placed higher than its customary position.

Heightened:—having a decorative accessory or another charge, placed higher in the field than any Charge.

Hilted:—having a handle, as a Sword.

Hoist:—the depth of any Flag from its point of suspension downwards: also its head or upper side.

Hooded:—having the Head covered with a *Coif* or *Hood*.

Hoofed:—having *Hoofs* of any particular Tincture.

Horned:—having *Horns* of any particular Tincture.

Humettée:—*couped*, or cut short, at the extremities.

Hurtée:—semée of *Hurtes*.

Imbrued, Imbued:—stained with Blood.

Impaled:—united by *Impalement*.

Imperially Crowned:—surmounted by the *Crown of England*.

Incensed:—having Fire issuing from the Mouth and Ears.

Increment, or *Increscent*:—a New Moon, having its Horns towards the *Dexter*.

Indented:—having a *serrated* border line.

Inflamed:—burning in Flames.

In Bend:—set Bend-wise.

In Chevron:—set in the form of a Chevron.

In Chief:—set in the Chief of the Shield.

In Cross:—set in the form of a Cross.

In Fesse:—set Fesse-wise.

In Foliage:—a Plant or Tree bearing Leaves.

In Lure:—two Wings conjoined, with their tips *in Base*.

In Pale:—set Pale-wise.

In Pile:—set after the form of a Pile.

In Pride:—when a Peacock or other Bird has its tail displayed.

In Quadrangle:—four charges, or four groups of charges, so arranged that one charge or one group is placed in each quarter of a Shield.

In Saltire:—set after the form of a Saltire.

Interlaced:—linked together.

Invected:—having an arched border line.

Inverted:—reversed.

Irradiated:—decorated with Rays or Beams of Light.

Issuant:—proceeding from or out of.

Jessant:—shooting forth, as Plants do from the Earth.

Jessant-de-lys:—when a Fleur-de-lys issues from any object.

Jessed:—having straps, as a Hawk in Falconry.

Jowlopped:—having *Gills*, as a Game Cock.

Langued:—applied to denote the Tincture of the *Tongue* of any creature.

Legged, or *Membered*:—to denote the *Legs* of Birds.

Lined:—having an inside *Lining*. Also to denote having *Cords* or *Chains* attached.

Lodged:—when an animal of the *Chase* is at rest.

Lozengy or *Lozengée*:—divided into *Lozenges*.

Maned:—having a *Mane*, as a Lion, a Horse, &c.

Mantelée:—a shield divided as in No. 252, Pl. XIII.

Masoned:—made to represent Masonry or Brickwork.

Membered:—to denote the *Beak* and *Legs* of any Bird.

Mounted:—applied to a Horse when carrying a Rider.

Naiant:—when a Fish swims *in Fesse*.

Naissant:—the same as *Issuant*, but applied only to *living Creatures*.

Nebulée:—having a peculiar Wavy border line.

Nerved:—having *Fibres*, as Leaves have.

Nowed:—tied in a Knot.

Oppressed:—the same as *Debruised*.

Over all:—when one Charge is borne *over all the others*.

Overt:—having the *Wings expanded* for flight.

Pale-wise, or *In Pale*:—placed or arranged after the manner of *a Pale*; that is, set in a vertical position, or arranged vertically one above another.

Paly :—divided *Pale-wise* into an *even number* of Parts.

Paly Bendy :—divided evenly both *Pale-wise* and *Bend-wise.*

Party, or *Parted :*—divided after an heraldic manner.

Pascuant :—grazing.

Passant :—walking.

Passant Guardant :—walking, with the Face *affrontée.* A Lion passant guardant was distinguished by the early French Heralds, as a *Leopard* or a *Lion Leopardé.*

Passant Reguardant :—walking, and *looking back.*

Passant Repassant :—the same as *Counter Passant;* that is, when one animal is *passant* to the *dexter*, and another to the *sinister.*

Pellettée :—studded with *Pellets.*

Pendent :— drooping.

Per :—by means of.

Pierced :—perforated, so as to show either the Field, or some different Tincture through the aperture.

Pily :—divided *Pile-wise.*

Pily Bendy :—divided both *Pile-wise* and *Bend-wise.*

Pomelled :—to denote the Tincture of the uppermost part of a sword-hilt.

Powdered :—*semée* of small objects.

Preying :—when a *Beast* devours its Prey.

Purfled :—lined, guarded, or bordered with Fur.

Quarterly :—divided into four *Quarters;* also divided into *more than four* sections, in which case the number is to be specified in the Blazon, as *Quarterly of six, of eight*, &c.

Queue-Fourchée :—see *Double-queue.*

Quilled :—to denote the tincture of the Quills of Feathers.

Radiant, or *Rayonnée :*—encircled with *Rays.*

Raguly or *Ragulée :*—serrated, as in No. 17.

Rampant, and *Rampant Sejant :*—see Chap. X, "Heraldry of the Lion."

Rebated :—broken off, cut short, or recessed.

Reflected, or *Reflexed*:—bent, curved, or in any way carried backwards.

Reguardant:—looking backwards.

Removed:—out of its proper position.

Retorted:—intertwined, *Frette-wise*.

Rising, or *Roussant*:—about to take wing.

Rompu:—broken, or interrupted.

Salient:—leaping, or bounding.

Saltire-wise:—divided, or arranged *per Saltire*.

Sarcellée:—cut through the middle.

Scintillant:—sparkling, or emitting *Sparks*.

Seeded:—bearing *Seeds*, or *Seed-Vessels*.

Segreant:—when a *Griffin* is erect with expanded wings.

Sejant:—sitting.

Sejant Addorsed:—sitting back to back.

Semée:—*strewed*, or *scattered over* with any Charge or Object. See *Powdered*.

Shafted:—to denote the *Shaft* of a Spear, Arrow, &c.

Slipped:—when a Leaf, Twig, Branch, or Flower, is *torn* from off the parent stem.

Soaring:—flying aloft.

Springing:—*Salient*, also *Issuant*.

Statant:—the ordinary attitude in which an animal "stands at ease."

Stringed:—having *Strings*, as a Harp; or being *suspended* by a Cord, as a Bugle-Horn: or being in any way *attached* to a String, or *fastened* by one.

Subverted:—reversed.

Surmounted:—when one Charge is placed over another.

Sur-tout:—*surmounted*, or *over all*.

Tasselled:—adorned with *Tassels*, as the cushions below the heads of monumental effigies.

Tiercée:—divided into *three equal parts*.

Torqued:—wreathed.

Tournée:—the same as *Reguardant.*

Towered:—crowned with *Towers* or *Turrets.*

Transfixed:—pierced through, or *Transpierced.*

Transfluent:—flowing through.

Transmuted:—*counterchanged.*

Transposed:—having the original or natural position or arrangement reversed.

Traversed:—facing to the *Sinister.*

Treflée:—semée of *Trefoils*, or bordered, or otherwise adorned with them.

Tricked:—sketched in outline with pen and ink.

Tricorporated:—having three bodies united to a single head, from which, as a centre, the bodies radiate at equal distances. A *tricorporate lion* appears on a seal of EDMOND PLANTAGENET, Earl of Lancaster, A.D. 1250.

Tripping, or *Trippant*:—applied to Animals of the *Chase*, when in easy motion, No. 203, Pl. XI, and corresponding with *Passant.* When moving more rapidly, such animals are *at speed. Counter-Tripping* implies that two or more animals of the chase are *tripping* past each other *in opposite directions.*

Trononée:—cut to pieces, the pieces standing separately, but *retaining* in their arrangement the original figure or contour of the Charge: as in the instance of the Saltire in No. 253, Plate XIII.

Trussed:—having the wings *closed.*

Trussing:—devouring, as a *Bird of Prey* does.

Tusked:—having *tusks.*

Umbrated, or *Adumbrated*:—shadowed, or under *Shadow.*

Undée or *Undy*:—wavy.

Unguled:—having *Hoofs.*

Urinant:—when a Fish swims *pale-wise with its Head to the Base*, the reverse of *Hauriant.*

Verdée, or *Verdoy*:—charged with any *Plants.*

Verted or *Reverted*:—the same as *Flexed* and *Reflexed.*

Vested :—habited, clothed.

Vigilant :—on the watch for prey.

Voided :—having the entire central area removed.

Volant :—flying.

Vorant :—devouring.

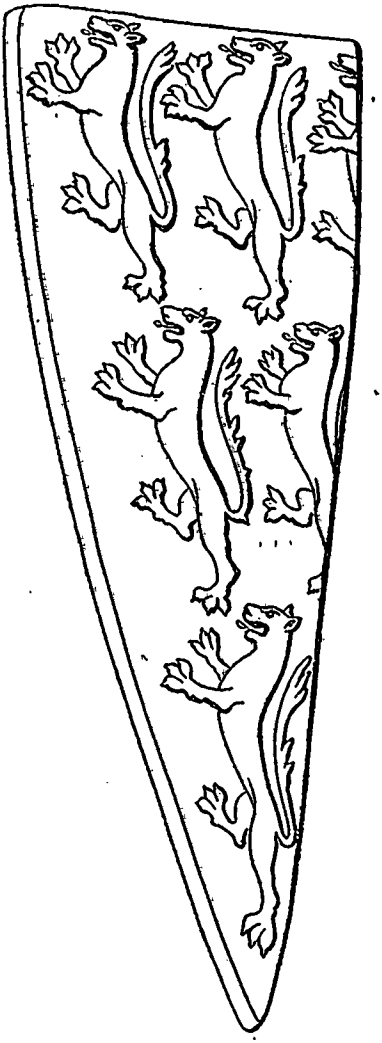
Vulned :—wounded, so that the blood is dropping.

Wattled :—having a *Comb* and *Gills*, as a *Cock* and *Cockatrice*.

Wavy :—having an undulated border line.

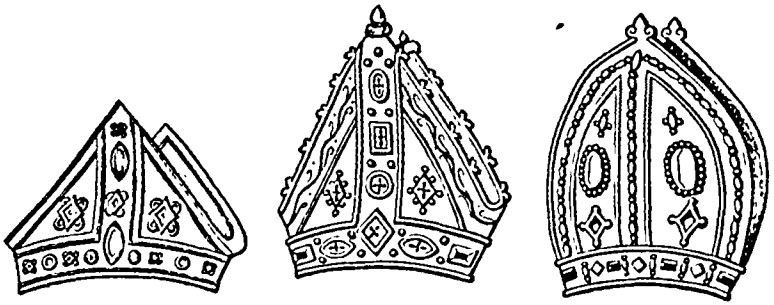
Winged :—having *Wings*.

Wreathed :—adorned with a *Wreath*, or twisted in the form of a Wreath.



No. 200.—Shield of WILLIAM LONGESPÉE, Earl of Salisbury. Died A.D. 1226. From his Effigy in Salisbury Cathedral. See p. 59.

A.D. 1407. A.D. 1554. A.D. 1631.



No. 309.—Mitres.

CHAPTER XIII.

MISCELLANEOUS NAMES AND TITLES, NOT INCLUDED UNDER THE TERM "CHARGES."

THE important Group of Heraldic Terms that constitute the contents of the present chapter, are arranged in the same alphabetical order that obtains in Chapters IX, X, XI, and XII.

Abatement:—a sign of Degradation. See Chap. XXVIII, Section 2.

Abeyance:—denotes that condition in the descent of a Peerage, in which it is vested in two or more Co-heirs, both or all of them having precisely the same claim; and consequently, since the Peerage can descend only in such a manner as to be held by one person, when there are several equal Claimants none of them can maintain any claim. This state of things continues, *until all the original Co-heirs but one fail*, and then the representative of that one becomes the Heir and inherits the Peerage. Thus the Peerage that is in Abeyance is *dormant* only, and not dead, since it revives at once when the Abeyance ceases to affect it.

Achievement of Arms:—a complete heraldic Composition, in which the Shield exhibits all its Quarterings, and its Impalement, together with its external accessories of Coronet, Supporters, Crests, Motto, &c. Any complete heraldic Composition may be entitled an Achievement of Arms.

Archbishop:—the highest Order in the English Church. The *Archbishop of Canterbury* is the first subject of the realm, next to the Princes of the Blood Royal. He is the "Most Reverend Father in God," is Archbishop "by Divine Providence," and is styled "Your Grace." The Lord High Chancellor ranks next to the Archbishop of Canterbury, and then follows in the order of precedence the *Archbishop of York*: he is "by Divine Permission," his style in all other respects being the same as his Grace of Canterbury. Of the two Irish *Archbishops of Armagh* and *Dublin*, the former is the Primate: their Graces rank immediately after the Archbishop of York. The wives of Archbishops and Bishops have no title, and take no rank from their husbands. See *Pall* and *Pastoral Staff*, in Chap. IX; and *Bishop* and *Mitre* in Chap. XIII.

Argent:—the Metal *Silver*.

Armory:—the Herald's Science and Art, which is more generally entitled and recognized as HERALDRY. Also, a List of Names and Titles, to which their several Arms are attached and blazoned. See *Ordinary*.

Arms:—an heraldic composition, complete in itself, and now generally borne upon a shield.

Arms of Dominion:—the armorial insignia of a Sovereign Regnant, borne by him or her in right of the regal office and rank, and as the symbols of supreme authority and power. Such arms are also, by custom, held to be the arms of the country and the nation, as well as of the Sovereign. True Heraldry distinguishes these Arms of Dominion from all other armorial ensigns, and it restricts them absolutely to the successive occupants of the throne. Thus, the Royal Arms are not to be

borne *without Difference*, even by the nearest relatives of the Sovereign; and no person whatever can rightly quarter these arms without some mark of Cadency. Princesses, indeed, frequently bear their paternal arms with no other Difference than a lozenge instead of a shield, and their own Coronet in place of the Crown; and this is a sufficient distinction while Princesses remain unmarried; as it is also sufficient that they should place their arms in the sinister half of a shield, in impalement with the arms of their husbands when they marry. In this manner, the arms of the sons and daughters of EDWARD III are blazoned upon his monument in Westminster Abbey: the shield of each of the Princes, his sons, has its own proper Label for Difference; but the Princesses, the daughters of the King, have their arms impaled by the arms of their husbands, with no other difference than their position in the sinister halves of the shields. In our own times, Labels charged with distinct marks of Cadency have been assigned to the Princesses, as well as to the Princes of the Royal Family. See Chap. XIX, Section 7; see also, Plate XXXVI.

Armes Parlantes:—such armorial devices and compositions as fall under the definition of a *Rebus*. This is a modern distinction; and it does not indicate any profound appreciation of early Heraldry on the part of those who introduced and adopted it. Allusive or Canting Arms abound in early Heraldry; and if it were possible to trace every early shield to its actual origin, it would very probably be discovered that in some degree or in some circumstance *all* arms were Armes Parlantes. See *Rebus*.

Attainder:—absolute deprivation of every civil right and privilege, involving a transmission of the same fearful penalty, and a consequent forfeiture even of pure blood and descent, as well as of all hereditary claims. It was the weapon with which Treason, or what passed for Treason, used to be smitten down. Attainder required a Special Act of the Legislature, and it

held in force until revoked by the same process and authority.

Augmentation:—an honourable addition to an heraldic Composition, which is distinct and complete in itself, and conveys emphatically a definite signification of its own: such as the *Union Device of the United Kingdom*, added as an "Augmentation of Honour" to the Arms of the Duke of WELLINGTON; see No. 614, Chap. XXXI. Complicated Augmentations, which assumed the condition of a series of quarterings, were granted by HENRY VIII to his successive Consorts, for the purpose rather of heraldic display than of significant distinction, thus most seriously affecting the historic truthfulness and the independent authority of Heraldry in England. See Chap. XIX, Section 5.

Azure:—the Colour *Blue*.

Badge:—an heraldic Device, having a distinctive signification of its own, and borne *alone* without being charged upon a Shield; see Chap. XVII, Section 1.

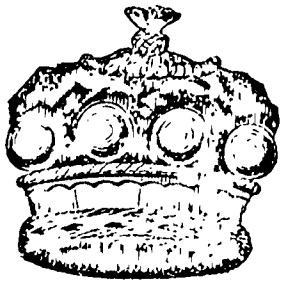
Banner:—a *Square Flag*, emblazoned in the middle ages with a complete Coat of Arms, which was the distinctive Ensign of a *Knight-Banneret*, and also of the higher Orders of Military Chiefs. The *Roll of Caerlaverock* gives the Blazon of the Banners of the Princes, Nobles and Knights who were present at the Siege of that Border Stronghold in the year 1300, under the Royal Banner of EDWARD I. This term ought to be retained and used by us for the "Colours" of our Cavalry, and for the Flag that we style "the Royal Standard," which really is the "Royal Banner. See Chap. XVIII.

Banneret, or *Knight-Banneret*:—a knight, who, for good service under the Royal Banner, was advanced by the King to a higher Order of Knighthood on the Field of Battle. From that time he would be entitled to bear, and would be distinguished by a *Banner* instead of a *Pennon*.

Baron:—a *Husband*, the *Wife* in Heraldry being styled *Femme.*

Baron:—a Title and Rank of Nobility derived from the early days of English History, and in a peculiar manner associated with the memories of the olden time. It corresponds with the *Thane* of the Anglo-Saxons.

A Baron now holds the *lowest* Rank in the British Peerage. He is styled "My Lord," and is "Right Honourable." The Coronet of a Baron has *six large Pearls*, set separately upon a jewelled Circlet of gold, of which number *four* only are apparent in representations. The Cap is of Crimson Velvet, guarded with Ermine, and is surmounted by a gold Tassel. This Coronet, No. 254, was first granted by CHARLES II, before



No. 254.

whose time the Barons wore plain golden Circles. The Mantle, or Robe of State, is Scarlet, and has two Doublings of Ermine. See *Coronet*, and Pl. LXIV.

Baroness:—the wife of a Baron. She is styled "My Lady," and is "Right Honourable." Her Coronet is the same as that of her Husband.

Baronet:—an hereditary Rank, lower than the Peerage, instituted by JAMES I, A.D. 1612. Baronets, as originally created, were either "of Ulster," or "of Nova Scotia:" the armorial Ensign of the former is the *Badge of Ulster; arg., a sinister hand, couped at the wrist and appaumée, gu.*, No. 177, Pl. IX, borne generally upon a small Shield of Pretence. The

Baronets of Nova Scotia bear, as a Badge, the *Saltire of Scotland.* All Baronets now are "of the United Kingdom."

Basinet:—a Close fitting steel covering for the head. See *Helm.*

Bath, Order of the:—see Chap. XX.

Bath:—see *Herald.*

Bearing:—any heraldic Device or Figure, or a complete Coat of Arms.

Bishop:—the Bishops in number are twenty-one for England, four for Wales, ten for Ireland, one for Sodor and Man, and forty for the Colonies. The Bishops of England and Wales are all PEERS SPIRITUAL of Parliament, except always the Bishop last consecrated. Also the Irish Prelates are Spiritual Peers alternately, four in each session of Parliament. The Bishop of LONDON is always a Privy-Councillor, and therefore is "Right Honourable." He has precedence of all his Brethren. Next in Order are the Bishops of DURHAM and WINCHESTER. The others rank according to seniority of Consecration. All the Bishops are "Right Reverend Fathers in God," and Bishops "by Divine Permission." They are styled: "My Lord Bishop."

Archbishops and Bishops impale their own Arms with the Arms of their See, the latter being placed to the dexter. They have no Supporters, Crest, or Motto, but they ensign their Shields with their Mitres. The Arms of CANTERBURY, are: *Az, a Crozier or, the Cross-head arg., surmounted by a pall of the last, fimbriated and fringed gold, and charged with four crosses patée-fitchée sa.* In No. 255, Pl. XIV, these Arms impale KEMPE, *gu., three garbs, within a bordure engrailed, or,* for JOHN KEMPE, Archbishop of Canterbury, Cardinal and Lord High Chancellor, who died A.D. 1454. The Arms of the See of YORK, are, *Gu., two keys, in saltire, arg.: in chief, a Royal Crown or.* The Arms of LONDON are, *Gu, two swords, in saltire, arg., pommels or*: those of DURHAM are, *Az., a Cross cantoning*

four lioncels rampt, or: and those of WINCHESTER are, *Gu., two keys, addorsed, in bend, the uppermost argent, the other or, a sword interposed between them, in bend sinister, of the second, hilt and pommel gold.* See *Mitre, Pastoral Staff;* and also see Chap. XXI.

Blazon and *Blazonry:*—the description and also the representation of any heraldic device, figure, or composition, in accordance with the principles and the practice of Heraldry.

Blue Mantle:—see *Herald.*

Cadency:—that heraldic distinction of the several members of the same family, or of the collateral branches of the same house, which is indicated by some Device specially adopted and borne for that purpose. See Chapters XV and XVI.

Canting Heraldry:—see *Armes Parlantes.*

Cardinal's Hat:—is low in the crown, with a broad brim, and of a scarlet colour, with two long pendent cords, curiously knotted and intertwined and tasselled. It appears above certain shields of arms of the mediæval hierarchy.

Clarenceux:—see *Herald.*

Coat of Arms:—a complete and distinctive heraldic composition. The expression is evidently derived from the mediæval usage of embroidering the armorial insignia of a noble or knight upon the surcoat, jupon, or tabard which he wore over his armour.

Collar:—an Ornament to be worn about the neck, and indicative of certain rank, office, and position. See Chap. XX.

College of Arms:—see *Herald.*

Colours:—Naval and Military Flags. The term is now used, not only in a general acceptation, but also specifically to distinguish the Flags of the Infantry from those (styled "Standards") of the Cavalry. Shakespeare uses the word "Colours" to denote Military Flags. See Chap. XVIII.

Coins:—the Heraldry that may be learned from both British and Foreign Coins is of the utmost value, since it is

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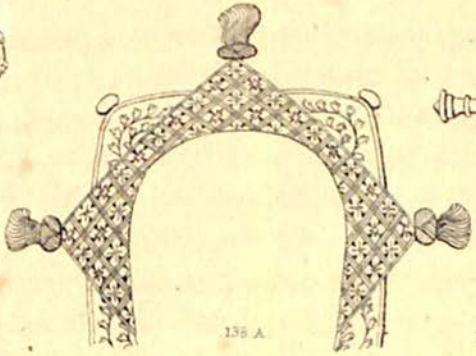
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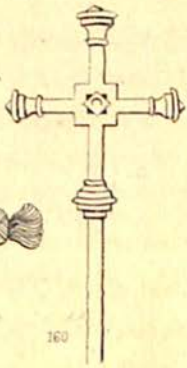
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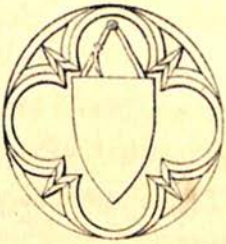
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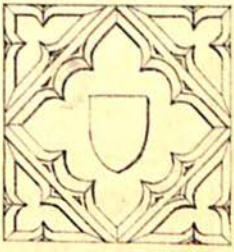
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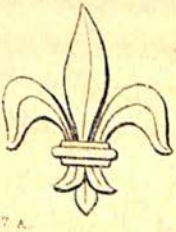
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Plate XV.

always historically correct, and moreover it invariably exemplifies contemporary heraldic feeling and usage. See Chap. XXIV.

Compounded Arms:—Arms formed by the Combination of two or more distinct bearings, in such a manner as to produce a single composition. This process has been adopted only in rare instances, (as in the *Union Flag* of England, Nos. 63, 64,) since the introduction of systematic Marshalling by Quartering. See Chap. XIV.

Coronet:—the Ensign of Princely and Noble Rank, corresponding in its own degree with the Crown of a Sovereign Regnant. The Coronets of the Peers of England are worn by them on the occasion of the Coronation of their Sovereign. They all enclose a Cap of crimson velvet, lined with ermine, and surmounted by a tassel of rich gold bullion. Coronets, as insignia of Nobility, were evidently in general use by the Nobles of England in the reign of EDWARD III, but they did not assume their present (or, indeed, any) distinctive characteristics until a period much nearer to our own times. See *Prince, Duke, Marquess, Earl, Viscount, Baron*, and *Crest*.

The examples of Coronets, represented in Nos. 254, 276, 281, 302 and 317, and also in Nos. 564, 565 and 566 in Pl. XLI, are drawn in accordance with the commonly accepted forms of these symbols. A more artistic style of design, however, which is in better keeping with true heraldic feeling, is beginning to prevail in such representations of Coronets as enjoy the highest approval. Coronets of this order, based upon the beautiful design of the Crown that encircles the head of the effigy of EDWARD I at Gloucester, No. 550, are sketched in Pl. LXIV.

Contoise:—a scarf, worn loose and flowing, attached to the helm with the crest, but discontinued after the middle of the fourteenth century. A singularly characteristic example occurs in the monument of AYMER DE VALENCE, at Westminster; No. 256, Pl. XV.

Count or *Compte*:—in Latin, "Comes," a Continental title and rank of Nobility, corresponding with that of "Earl." The Coronet is set round closely with small pearls, slightly raised, and it has no Cap.

Countess:—the title and rank of the Wife of an Earl, and also of a Count. An English Countess is "Right Honourable;" she is styled "My Lady;" and her Coronet is the same as that of her husband.

Courtesy, Titles of:—certain nominal degrees of Rank, that are conceded by Royal Grace, and sanctioned by prevailing usage, to some of the children of the Peers. The term is especially applicable to the "Second Titles" of their Fathers, that are thus borne by "Courtesy" by the eldest sons of Dukes, Marquesses, and Earls.

Crest:—a figure or device, independent and complete in itself, worn by the Knights of the middle ages upon their helms and basinets. Crests are exclusively the heraldic insignia of men. See Chap. XVII, Section 2.

Crest-Coronet:—see Chap. XVII, Section 2.

Crest-Wreath:—see Chap. XVII, Section 2.

Crown:—the Imperial, of Great Britain. See Chap. XIX, Section 6.

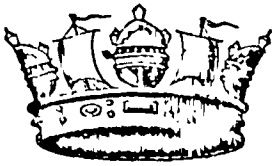
Crowns Foreign:—see Chap. XXXII.

Crown:—when borne as a charge, a Crown generally is drawn after the form of the crest-coronet, No. 257 A. The arms of ST. EDMUND, one of the most popular national Saints of mediæval England, in the Caerlaverock Roll associated with the ensigns of ST. GEORGE and ST. EDWARD, are,—*azure, three crowns, two and one, or;* No. 271, Pl. XIV. This Shield appears on the monument of Prince EDMOND PLANTAGENET, of Langley, at King's Langley, in Hertfordshire. Three similar crowns on a field gules constitute the arms of the See of ELY.

Certain varieties and modifications also of ancient crowns are in use as heraldic accessories, and sometimes they are borne

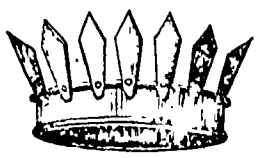
as charges in modern Heraldry. The *Mural Crown*, No. 272, a circle of gold embattled, is associated with military success

No. 272.

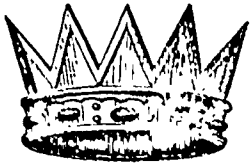


No. 273.

in sieges: it is borne, as a crest of augmentation, with other devices, by Sir EDWARD KERRISON; and, as both crest and charge, by the Baron SEATON. The *Naval Crown*, No. 273, borne by Earl NELSON, as a similar crest, and by Sir GEORGE PARKER as a charge, is formed by the alternate sterns and masts of ships set upon a golden circle, and significantly declares its own peculiar meaning. The *Crown Vallary*, No. 274, borne with his crest by Sir MATTHEW BARRINGTON, refers



No. 274.



No. 275.

to the forcing an enemy's entrenched camp, and is formed of small palissades placed upon a golden circle. The *Radiated* or *Eastern Crown*, called also the *Antique Crown*, No. 275, borne as both crest and charge by the Earl of SEAFIELD, the late lamented Sir JAMES OUTRAM, and Sir JOHN LAWRENCE, has its rays pointed, in which respect it differs from the heraldic *Celestial Crown*, which has each of its rays charged with a star.

Crozier:—the Cross-headed Pastoral-Staff of an Archbishop, which is borne as a Charge in the Arms of the Sees of *Canterbury*, *Armagh*, and *Dublin*. Characteristic examples occur in the Brasses to Archbishops DE WALDEBY, 1397, Westminster,

No. 160, Pl. XV, and CRANLEY, 1407, New College, Oxford; in the Brass to Dean THOMAS NELOND, Cowfold, 1443; and in the Monument of Archbishop WARHAM, 1532, at Canterbury. The effigy of Archbishop WALTER GREY, 1255, in his noble Monument at York, has a staff with a crook-head of beautiful foliage. See *Pastoral-Staff*, Chap. IX, and No. 159, in Pl. XV.

Dalmatic:—a robe of state worn by both Sovereign Princes and by the Mediæval Hierarchy. It was also the distinctive vestment of a Deacon. It has rather wide sleeves, and it hangs loosely about the person, being open at the sides at the lower part. It is exemplified in all episcopal effigies, and is represented immediately below the chesuble. It occurs in royal effigies, and is shewn most clearly in the effigy of HENRY IV, at Canterbury.

Diaper:—a surface pattern, which simply imparts a decorative character, without assuming the distinctive attributes of a charge. See Chap. VIII.

Difference:—a figure or device introduced into heraldic compositions, for the purpose of distinguishing several persons who bear the same arms. See Chapters XV and XVI.

Dimidiation:—the original method of *Impalement*, effected by mutually dividing the two shields per pale, and by forming the compound shield from the union of the *Dexter-half* of one of the divided shields with the *Sinister-half* of the other. Chap. XIV.

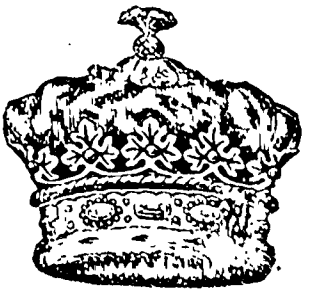
Dividing Lines:—see Chap. III.

Doubling:—the lining of a robe: also any enrichment of a robe or mantle by means of ermine or other rich material.

Duke:—next to the Princes and Princesses of the Blood Royal and to the four Archbishops of England and Ireland, the *highest* order and rank of the British Peerage.

This title was introduced by EDWARD III, A.D. 1337, when he created his son PRINCE EDWARD, the BLACK PRINCE, DUKE OF

CORNWALL. The *second* of the English Dukes was HENRY PLANTAGENET, Earl of LANCASTER, DERBY, and LEICESTER, and Count of PROVENCE, who was created Duke of LANCASTER, A.D. 1351. A Duke's coronet, as now worn, has *eight strawberry-leaves* of a conventional type, set upon a jewelled circle of gold, the cap being of crimson velvet with a golden tassel and guarded with ermine; in representations, five only of the leaves are shewn, No. 276. The opinion is prevalent that this distinc-



No. 276.

tive form of coronet appears for the first time, placed upon the basinet of PRINCE JOHN PLANTAGENET, of Eltham, Earl of CORNWALL, in his effigy at Westminster, A.D. 1336. That there is no foundation for such an origin of the Ducal Coronet is evident from the effigy itself. The decorations of the head-piece and of the rest of the armour are precisely the same, and they are also identical with similar decorations that appear in other effigies of about the same date. The basinet of PRINCE JOHN, No. 277, Pl. XVI, however, evidently was once encircled by a plain narrow fillet, which is not the case in any other instance, so far as I am aware. In the effigy at York, of the nephew of JOHN OF ELTHAM, Prince WILLIAM, second son of EDWARD III, who was born A.D. 1336, and died in childhood, the head has the long and flowing hair encircled by a jewelled fillet, represented in No. 278. The effigy of the BLACK PRINCE himself, A.D. 1376, at Canterbury, exhibits on the basinet what may possibly have been the prototype of the Duke's strawberry-leaf coro-

net, No. 279. From the jewelled circle that encompasses the basinet there rise sixteen leaves, with a second series of the

No. 279 B.

same number and much smaller size alternating with the larger ones. These leaves differ very slightly from those that are carved upon the armour of JOHN of ELTHAM, and they are in exact accordance with a favourite form of decorative foliage in general use when the effigy was executed. In Nos. 277 A, and 279 A, Pl. XVI, I have given enlarged representations of portions of the basinets of the two Princes, in order to show more plainly the details of their enrichment. No. 279 B, shows the basinet of the BLACK PRINCE, with its coronet and camail, as seen from the front. LIONEL PLANTAGENET, Duke of CLARENCE, who died A.D. 1368, in his Will bequeathed "*Two Golden Circles*," with one of which he states that he himself had been "created a Duke," while with the other his elder brother, the BLACK PRINCE, had been "created a Prince." It would seem that for a while the coronets of both Dukes and Earls were decorated rather after an arbitrary taste, than in accordance with any established rule. Indeed, more than a century after the death of the BLACK PRINCE, the effigies of JOHN DE LA POLE, K.G., Duke of SUFFOLK, and his wife ELIZABETH PLAN-

DUCAL CORONETS. BASINETS & CREST WREATHS.

CHAPTERS XIV & XVII

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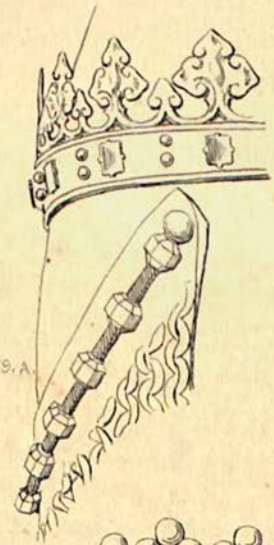
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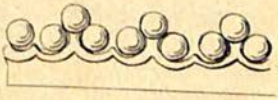
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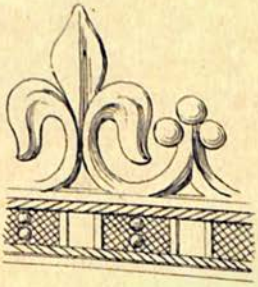
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Plate XVI.

TAGENET, sister of EDWARD IV, have Coronets, No. 280, Pl. XVI, of *Fleurs-de-lys*, alternating with clusters of three small balls. Possibly, the Fleurs-de-lys here may denote the Lady to have been a Princess. See *Coronet*, and Pl. LXIV.

The Latin equivalent of Duke is "Dux." A Duke is styled "Your Grace," and he is "Most Honorable;" all his sons are "Lords," and all his daughters "Ladies;" but his eldest son bears his father's "second title," and accordingly he generally ranks as a Marquess. See Chap. XXVII.

The Mantle of a Duke is scarlet, and it has *four* doublings of ermine. There are twenty English Dukedoms, seven Scottish, and one Irish.

Ducal Coronet, or *Crest-Coronet*:—see Chap. XVII, Section 2.

Duchess:—the wife of a Duke. She is styled "Your Grace," and is "Most Honourable." Her Coronet is the same as that of her husband.

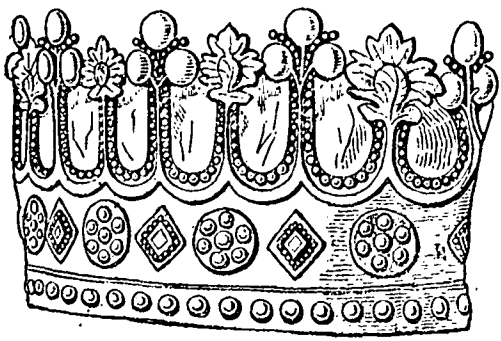
Earl:—a title and rank of Nobility, now the *third* in the order of the British Peerage, but the direct descendant of the highest dignity amongst the Anglo-Saxons. The "Earl" of the Normans, identical with the "Compte" or "Count" of France, in Latin, "Comes," succeeded to the "Eorl" of the Saxons.

An Earl is "Right Honorable," and is styled "My Lord." His eldest son bears his father's "second title," and therefore is generally styled "Viscount;" his other sons are "Honorable," but all his daughters are "Ladies." See Chap. XXVII.

No. 281.

The Coronet of an Earl has *eight* lofty rays of gold rising from a jewelled circlet, each of which upon its point supports a large pearl; also between each pair of rays, at their bases, there is a golden strawberry-leaf. In representation, *five* of the elevated pearls and *four* of the leaves are apparent; No. 281. The cap is the same as in the other coronets. The scarlet mantle has *three* doublings of ermine. See *Coronet*, and Plate LXIV.

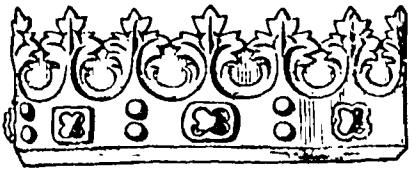
In the monumental effigies of noble personages which yet remain from the middle ages, there are many highly interesting examples of the varieties of Coronets worn by the Earls of those days and their Countesses, before this Coronet had assumed its present definite and fixed character. I must be content to refer to a few examples only. The Crest of RICHARD BEAUCHAMP, Earl of WARWICK, No. 265, Pl. XLI, A.D. 1439, in his effigy at Warwick, rises from a plain circlet that is surmounted by a series of pearls slightly raised, but without any strawberry leaves. The Earl and Countess of ARUNDEL, at Arundel, early in the fifteenth century, have remarkably rich Coronets, No. 282: the Earl's has a series of leaves and of clusters of



No. 282.—Coronet of THOMAS FITZALAN, Earl of ARUNDEL: A.D. 1445.

three small balls alternating, all of them being equally raised to a considerable height; the Coronet of the Countess differs in having the raised groups set alternately with single balls that are less elevated. Later in the century, A.D. 1487, another Earl

and Countess of ARUNDEL have Coronets, No. 283, formed entirely of the conventional architectural leaves of the period.



No. 283.

Similar leaves, no less than thirteen in number, rise to a slight and uniform elevation along the front of the ample Coronet, No. 284, Pl. XLI, of ISABEL PLANTAGENET, Countess of ESSEX in her Brass at Little Easton in Essex, A.D. 1483. And, once more, at Hever in Kent, A.D. 1536, the Brass to Sir T. BOLEYN, K.G., Earl of WILTSHIRE and ORMONDE, represents the maternal grandfather of Queen ELIZABETH in the Insignia of the Garter and wearing a rich Coronet, the circle of which is set with small pearls, not raised, and in contact, and so numerous that upwards of twenty are displayed; No. 285, Pl. XLI.

Ermine:—
Ermines:— } Heraldic *Furs*. See Chap. IV.
Erminois:—

Escutcheon:—an Heraldic Shield. See Chap. III.

Escutcheon of Pretence:—a small Shield charged upon the Field of another Shield; as in Nos. 388 F and G, Pl. XXVII.

Esquire:—a title of honorable distinction, in rank below that of Knight. Esquires are personal companions and attendants of the Knights of the Orders of Knighthood,—as Knights of the Garter and the Bath. These Esquires have their stall-plates at Windsor and Westminster. Amongst other Esquires are all attendants upon the Person of the Sovereign: all eldest sons of Baronets and Knights: all eldest sons of the younger sons of Peers: all persons holding commissions direct from the Crown, but not being of rank lower than Captain: all Royal Academicians, and Barristers-at-Law: also all Bachelors of Law and Physic and Masters of Arts. See Chap. XXVII.

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Femme:—the *Wife*, as distinguished from the *Baron* her *Husband*.

Fesse-Point:—the central point of a Shield. See Chap. III, No. 8, M.

Field:—the surface of a Shield or of its Parts, or of any Charge or Object.

Furs:—see Chap. IV.

Garter:—the most celebrated Order of European Knighthood. See Chap. XX, Section 7.

Garter:—see *Herald*.

Garter:—a strap or riband, fastened with a buckle in such a manner as to form a circle, and having the end depending. Such a Garter may be of any tincture, and it may be assumed for the purpose of being charged with any motto. It was known to Heralds, and in use as an heraldic device, before the institution of the Order.

The *Garter of the Order* is azure, bordered with gold, and having a golden buckle and appendages. In letters of the same precious metal it is charged with the motto,—HONI : SOIT : QUI : MAL : Y : PENSE. Since the year 1350, this Garter has occasionally been placed about the SHIELD OF ENGLAND, as in No. 286, which represents the arms of EDWARD III as they are blazoned upon his monument; the Garter and Motto, however, are added to the shield of arms, for it is a very singular circumstance that none of the insignia of the Order appear in the monuments of either EDWARD III or the BLACK PRINCE. The Garter of the Order also encircles the shield of arms of every Knight of the Order. A shield thus gartered appears in the fine Brass to the Baron CAMOYS, K.G., A.D. 1424, at Trotton in Sussex. This Brass also exemplifies the heraldic usage, which restricts the knightly ensign of the Garter to the shield of the Knight himself. Accordingly, above the heads of both Lord and Lady CAMOYS, on either side of the two compartments of their double canopy, are two shields; of which one is charged with CAMOYS

SHIELDS OF ARMS.

CHAPTERS X, XI, XII, XIV, XV & XXVI

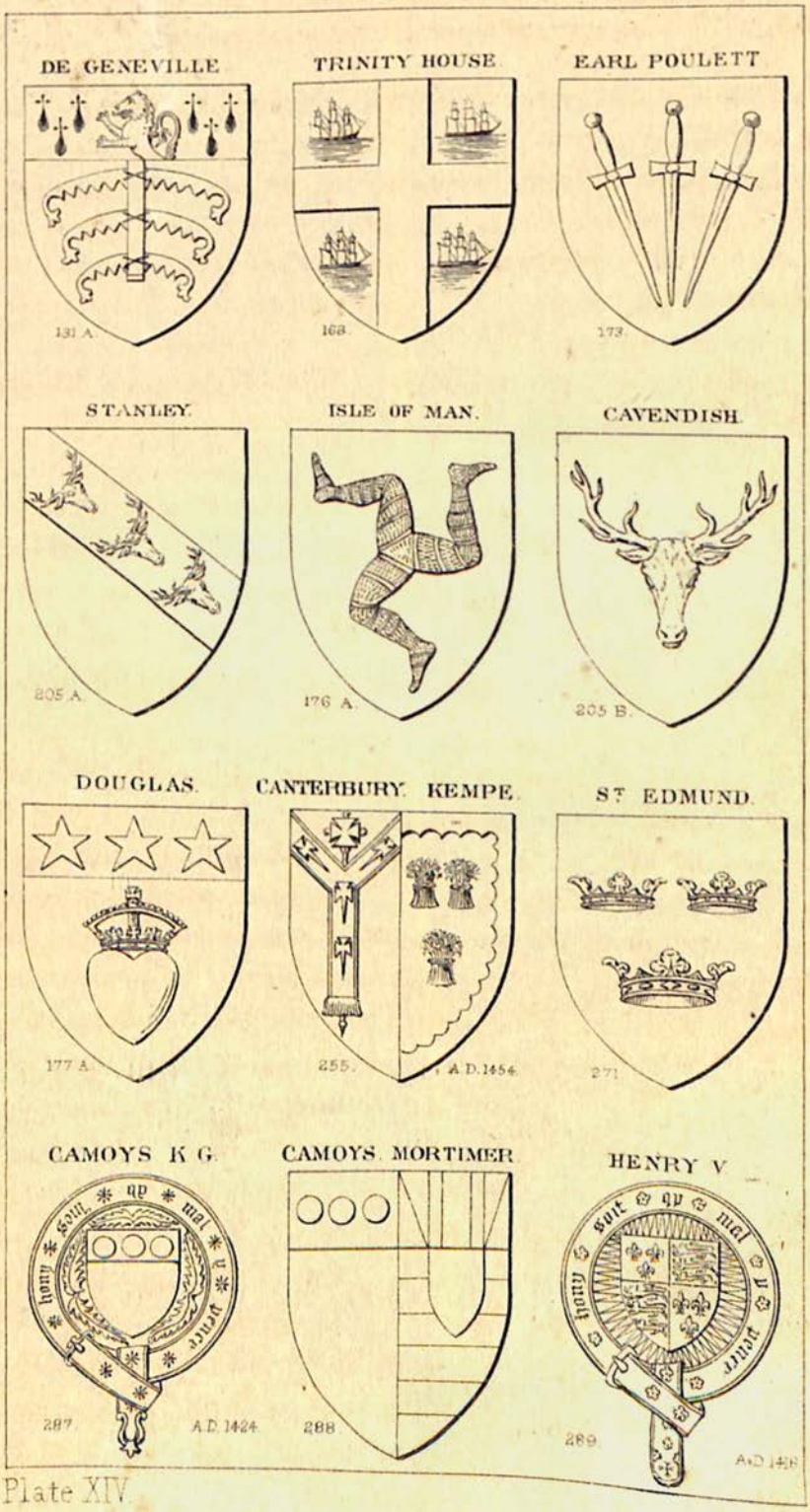


Plate XIV.

only, *or, on a chief gu., three plates*, and is gartered, No. 287, and the other bears CAMOYS impaling MORTIMER, No. 288, Pl. XIV. The two shields represented in Nos. 287 and 288 shew the relative sizes of the originals. In the effigy of Lord CAMOYS, the Garter is adjusted about the left leg, as in No. 288 A, Pl. XLIII. The canopy of the Brass at Constance Cathedral to ROBERT HALLAM, Bishop of Salisbury, A.D. 1417, is enriched with a gartered shield of the Royal Arms, No. 289, Pl. XIV; the Fleurs-de-lys are three in number, and the shield is environed with rays. Many admirable examples of the adjustment of the insignia of the Garter occur in monumental effigies: as in that of RICHARD BEAUCHAMP, Earl of Warwick, 1439; of Sir R. HARCOURT, at Stanton Harcourt, 1471; of JOHN DE LA POLE, Duke of Suffolk, No. 290, Pl. XLIV, at Wingfield, 1431; and of Sir THOMAS BOLEYN, at Hever, 1536. The Mantle is represented in all these examples, except the first. Sir THOMAS BOLEYN also wears the Collar of the Order. Sir R. HARCOURT wears the Yorkist Collar of the Suns and Roses, having the white Lion of the Mortimers as a pendent; No. 291, Pl. XLIV: and, what is remarkable, in her effigy, Lady HARCOURT wears the Garter of the Order *buckled about her left arm*, No. 292, precisely as it is worn by HER MAJESTY THE QUEEN. See Chap. XX, Section 7.

Garter-Plate:—see *Stall-Plate*.

Gonfannon:—a Flag suspended from a transverse bar attached to a staff, and commonly swallow-tailed at the "fly," as in No. 293, Pl. XXIX.

Grand Quarters:—the primary sections of a quartered Shield. See Chap. III, No. 16.

Gules:—the Colour *Red*.

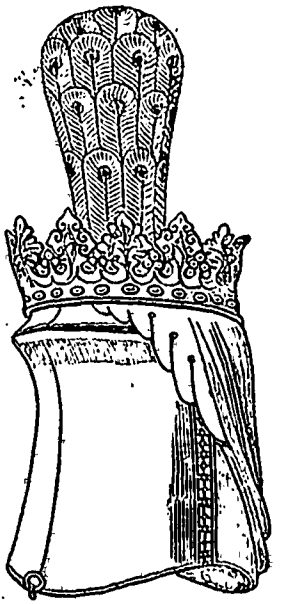
Hatchment:—the Armorial Bearings of a deceased person, usually enclosed within a black lozenge-shaped frame, and placed upon a house-front. When a Hatchment is erected on the *death* of a *Husband*, the *Dexter* half of the Field of the Hatch-

ment itself is *Sable*, the *Sinister* being *Argent*. On the death of a *Wife*, this order of the Tinctures is *reversed*. The *Whole* of its Field is *Sable*, when a Hatchment bears the arms of a *Widower*, a *Widow*, or an *Unmarried Person*. In the blazoning of Hatchments all the rules of Marshalling are to be carefully observed. The Tinctures, Argent and Sable, of the Field of Hatchments will require to be thoughtfully adjusted, when there are many quarterings and other heraldic combinations. See Chaps. XIV and XXX. It is customary to place on a Hatchment some brief legend of a religious character, in place of the Motto of the deceased.

Helm, *Heaume*, or *Helmet*:—the defence for the Head. In the Middle Ages, the Knights wore a second Helm of ample dimensions and great strength when in actual action, whether in the Field or the Lists. This great Helm was commonly made to rest upon the shoulders, and was secured to the Knight's person by a chain, as in the Brass to Sir R. DE TRUMPINGTON. In monumental effigies the great Helm frequently forms a characteristic pillow for the head of the deceased warrior, and it is adorned with its *Crest*, *Wreath* and *Mantling*. Occasionally, after the year 1425, the smaller Helm is similarly used, and the effigy has the Head uncovered. Beneath the great Helm the head was protected by a *Coif of Mail*, and sometimes also by a species of close fitting steel cap. A small Helm, known as a *Basinet*, was introduced early in the fourteenth century, from which a Tippet-like defence of Mail, called the *Camail*, hung down and covered the neck and shoulders. The Basinet and Camail of the BLACK PRINCE are shewn in No. 279, p. 98; see also other examples in Pl. XVI. The Camail was superseded by a Gorget of plate about the year 1408.

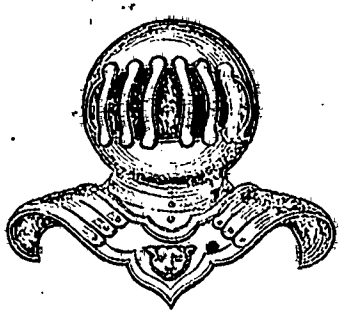
Modern Heralds place the Helm, as an accessory, above a shield of arms, and they have both introduced fanciful and singularly unbecoming forms of Helms, and have adopted ab-

surdly complicated rules for their disposition. Such rules were altogether unknown in the palmy days of early Heraldry, and they might be advantageously dismissed from the heraldic usages of our own times. No. 264, and Nos. 611, 612 in Pl.



No. 264.—Helm, Crest, &c., Sir E. de Thorpe.

XLV, represent such Helms as might be uniformly introduced into all modern Achievements of Arms. No. 264 is the Helm of Sir Edward de Thorpe, A.D. 1418, and Nos. 611 and 612, are severally the Helms of the Black Prince, at Canterbury,

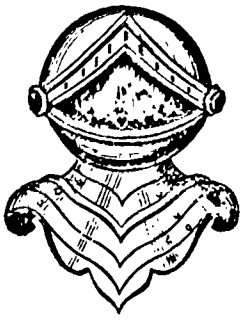


No. 294.

No. 295.

and of Ralph, Lord Bassett, K.G, upon his Garter-Plate.

See Chap. XVII, Section 2. The rules at present generally observed are as follows: The Helm of the Sovereign to be of Gold, and to stand *affrontée* being guarded with *six Bars*, No. 294. The Helm of Princes and Nobles to be of Silver, decorated with Gold; to stand *in profile*, and to show *five* Bars only, No. 295. The Helm of Baronets and Knights to be of Steel, adorned with Silver, and to stand *affrontée*, having the *Vizor raised* and *without Bars*, No. 296. The Helm of Esquires and Gentlemen to have the *Vizor closed*, and to *stand in profile*, No. 297.



No. 296.

No. 297.

Heralds:—the Officers who preside over the Modern Heraldry of England, and who derive both their Titles and their official Duties from times long passed away, as their Predecessors of the Middle Ages were themselves officially the Descendants and Representatives of the Royal Messengers and Ambassadors of Antiquity.

The exclusive privilege of deciding officially respecting Rights of Arms and Claims for Descent was bestowed upon the Heralds by Edward III, and about the year 1425 they were regularly constituted a *Corporate Body*. Their official residence, situated between St. Paul's Cathedral and the Thames, stands upon the site of Derby House, which was given to them by Mary and Philip, and was afterwards destroyed in the Great Fire.

The College of Arms or Heralds' College, as at present

constituted, consists of *Three* KINGS-OF-ARMS, entitled *Garter, Clarenceux*, and *Norroy:* Of these Garter is the Chief, and Clarenceux and Norroy have jurisdiction severally to the South and North of the Trent: of

SIX HERALDS, entitled *Windsor, Chester, Lancaster, Somerset, York*, and *Richmond*, and of Four PURSUIVANTS, *Rouge Croix, Rouge Dragon, Bluemantle*, and *Portcullis*. There is another King-of-Arms, styled *Bath*, or *Gloucester*, who has not a place in the Heraldic Chapter, whose jurisdiction extends to the Principality of Wales. There are also two other Heraldic Kings—LORD LION, for Scotland, and ULSTER, for Ireland.

The KINGS-OF-ARMS have a *Crown* composed of *sixteen oak leaves*, No. 298, Chap. XXI, set erect upon a golden circle, *nine* of which leaves appear in representations. The Crown encloses a Cap of crimson satin turned up with Ermine, and it is surmounted by a golden Tassel; and on the Circle itself is the Legend, *Miserere mei Deus secundum magnam misericordiam tuam.* The Herald Kings also have their own official Arms, which they *impale on the dexter side* with their paternal Arms. See Chap. XXI.

The Official Habit of all the Heralds is *a Tabard*, or sleeved Surcoat, upon which the Royal Arms are emblazoned, the Blazonry being repeated on the Front, Back and Sleeves. All the Heralds also wear, as part of their Official Insignia, the Lancastrian *Collar of S.S.* See *Tabard*, and Chap. XX.

At the Head of the whole Heraldic Brotherhood, having his high Commission direct from the Sovereign, is the EARL MARSHAL OF ENGLAND. This Office is held by the Duke of NORFOLK, and it is hereditary in his family. The Arms of his Grace quarter the hereditary Insignia of HOWARD, BROTHERTON, WARREN, and MOWBRAY, and behind the Shield, crossed in saltire, are *two Marshal's Staves, or, enamelled at the ends, sable;* No. 229, Chap. XXVII. For the blazon of the Arms of the Heralds' College, see Chap. XXI, Section 7,

and the Example, No. 602, at the commencement of Chap. XXVI.

The present duties of Heralds comprise Grants of Arms; the Tracing and Drawing up of Genealogies; the Recording Arms and Genealogies in the Registers of the Heralds' College; recording the Creation and Succession of Peers and others, with all similar matters, including the Direction of Royal Pageants and Ceremonials.

Honor Point:—see Chap. III, and No. 8 L.

Hospitallers:—see Chap. XX.

Illumination:—for a full and most satisfactory notice of this beautiful Early Art, now happily revived, I must refer to the "Manual of Illumination," by my lamented friend, Mr. J. J. LAING, published by Messrs. Winsor and Newton. See Chap. XXV.

Impalement:—the vertical division of a Shield into two or more equal parts, and the placing two or more distinct Coats of Arms severally in those parts. This is the prevailing arrangement for uniting the arms of a Husband and a Wife. In the Impalement of a *Bordure*, that Subordinary now is always *dimidiated*—that is, the *Bordure does not extend to the impaled side of the Shield.* It is the same also with an impaled *Tressure.* See *Dimidiation*, and Chap. XIV.

Jousts:—tournaments.

Jupon:—a Short Surcoat fitting the person, without sleeves, worn over their armour by the Nobles and Knights of the Middle Ages, from about A.D. 1360, to about A.D. 1405. The Jupon was generally of rich materials, and emblazoned with the heraldic insignia of the wearer; it was also almost invariably invected or jagged at the bottom. Amongst very many others, fine examples exist in the Effigies of the BLACK PRINCE, at Canterbury, and of the Earl of WARWICK, (a Brass, A.D. 1401), at St. Mary's, Warwick. The Surcoats represented in the Effigies of JOHN DE HASTINGS, Earl of

PEMBROKE, No. 338. Pl. XXI, and of HENRY PLANTAGENET, Duke of LANCASTER, No. 488 A, Pl. LXIII, both from the Brass at Elsyng in Norfolk, are somewhat longer than the Jupon.

King-at-Arms:—see *Herald.*

Knight:—in Latin, "Eques;" a mounted Warrior, who in the Middle Ages was a man of military rank, entitled to bear a *Pennon* and a *Shield of Arms*, and further distinguished by his *Golden Spurs*. When used alone, the term now denotes a rank somewhat resembling that of a Baronet, except in the important particular that it is not hereditary. *The Orders of Knighthood* of our own day, like those of the days of Mediæval Chivalry, are *Fraternities of Honor*. See Chap. XX.

Knight-Banneret:—see *Banneret.*

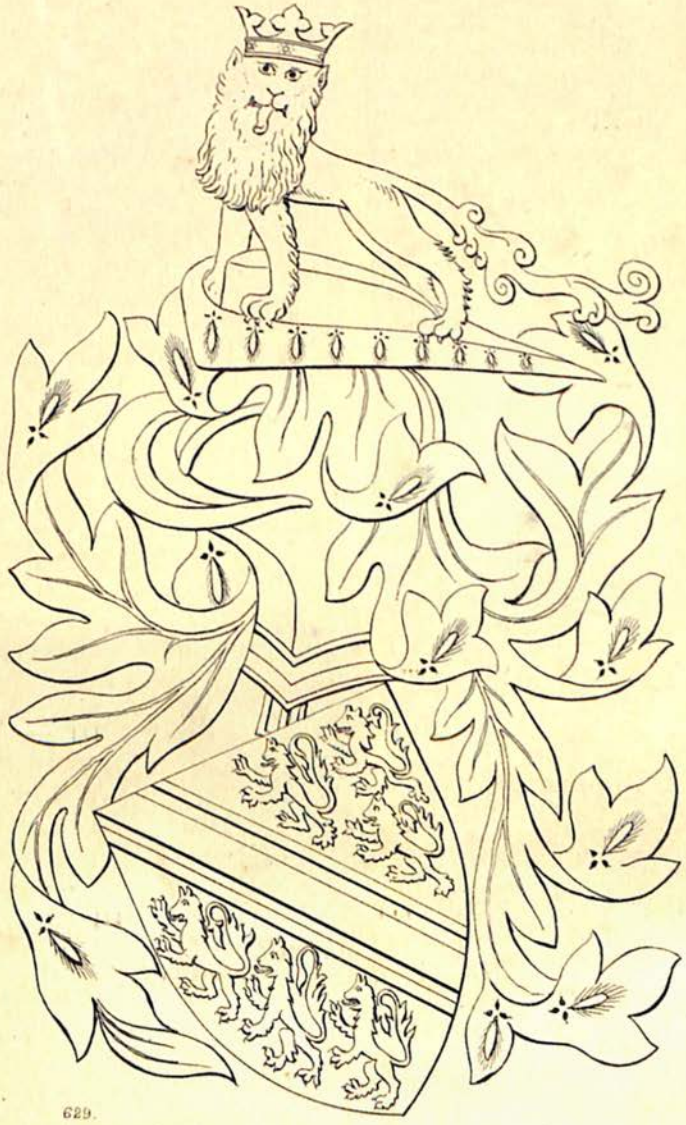
Lambrequin:—see *Mantling.*

Lists:—enclosed spaces for holding Tournaments.

Livery Colours:—colours adopted by certain eminent personages and families, for various decorative uses: as, *scarlet and white*, by the PLANTAGENETS; *blue and white*, by the LANCASTRIANS; *blue and crimson*, by the House of YORK; *white and green* by the TUDORS; *gold and scarlet* by the STUARTS, &c.

Maintenance, Cap of:—also called a *Chapeau of Estate*, was an early symbol of high Dignity and Rank. It appears supporting the Crest of the BLACK PRINCE at Canterbury, No. 263, Pl. XXVI. This Cap is still retained in use, and is occasionally placed beneath modern Crests in place of the customary Wreath. In form, the Cap of Maintenance somewhat resembles the modern Scottish "Glengary," but it is made of Crimson Velvet, and guarded with Ermine; No. 133 A, Pl. VIII. See also No. 199 A, Chap. X; No. 520, Pl. XXX; No. 267, Pl. XXVI, and Nos 451, 521, Pl. XLI: also No. 199 A, p. 59.

Mantle:—a long and flowing Robe, worn in the Middle Ages over the armour. The Mantle also constitutes an important part of the official Insignia of the Knightly Orders; See Chap. XX. In the Middle Ages, Ladies of Rank wore similar



629.

Garter Plate of Humphrey de Bohun K G
last Earl of Hereford Essex & Northampton died AD 1361
Date of the Garter Plate about 1440

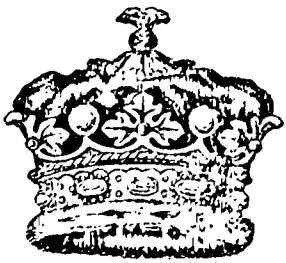
Essex, who died in 1483; here the crimson mantling itself is *billettée, or*, and the lining is semée of small *water-bougets, sable;* (Garter-Plate, and Brass at Little Easton in Essex.) The Mantling of John Bourchier, K.G., Lord Berners, (died 1449,) is also *billettée*, and its lining is *semée* alternately of *Bourchier-knots* and *water-bougets;* No. 450 A. Sir R. Harcourt, K.G. has his ermine-lined Mantling semée of *quatrefoils*, (Garter-Plate.) The Mantling of Richard Widville, K.G., Earl Rivers, the father-in-law of Edward IV, is *semée of trefoils;* No. 450 B. William, Lord Hastings, K.G., (executed by Richard III) has his Mantling adorned with sprigs of flowers; and James, Earl Douglas, the first Scottish K.G., has both his Mantling and the Cap of Maintenance which supports his Crest adorned with slips of leaves and flowers; (Garter-Plates.) And, once more, Henry V, who, as Prince of Wales, above his Shield in his Garter-Plate displays Helms and Crowns of both France and England, from his Helm of France has the Mantling *semée de-lys.* (Garter-Plate.)

The Mantling of Sir Hugh Courtenay, K.G. (died before 1370) is a singular variety, being formed of *Swan's feathers*, like his Crest, *inverted*, and terminating in two golden tassels; (Garter-Plate.) The achievement of Humphrey de Bohun, K.G., last Earl of Hereford, who died A.D. 1361, has a good example of a plain Mantling lined with ermine, No. 629, Pl. LXVI: it must be understood, however, that the Garter-Plates which are charged with these achievements of arms were not blazoned and fixed in their places in St. George's Chapel until several years after the commencement of the second quarter of the fifteenth century.

The Mantling may, perhaps, be considered to have been derived from the *Contoise*, worn by the Knights of an earlier period. See *Contoise:* see also Chap. XVII, Section 2.

Marquess:—(sometimes also *Marquis*), the *Second* Order of English Nobility, in rank next to that of Duke. The first

Marquess in England was ROBERT DE VERE, Earl of OXFORD, who by RICHARD II, A.D. 1387, was created MARQUESS OF DUBLIN. This Rank and Title then, with one other exception only, lay dormant until the time of HENRY VI. A Marquess is, "Most Honorable," and is styled "My Lord Marquess;" his sons are all "Lords," and his daughters "Ladies," his eldest son bearing the *Second Title* of his father. The Coronet is a circlet of gold, from which there arise *four* strawberry-leaves and *as many* pearls alternately, all of them being but slightly raised, and of equal height; in representations *two* of the pearls, and *three* of the leaves are seen, No. 302. The Cap



No. 302.

is the same as in the other Coronets. The Mantle is Scarlet, and it has three and a half doublings of Ermine. The wife of a Marquess is styled a *Marchioness.* See *Coronet.*

Marshalling:—the arrangement and aggroupment of Heraldic Compositions. See Chap. XIV.

Medals:—honorable insignia, bestowed for meritorious service in the Navy and Army, and also for eminent worth or noble conduct of whatever kind. In very rare instances the Medal itself has an intrinsic value, but the prevailing usage is that the worth of this decoration of Honor should consist exclusively in its associations. See Chap. XX, Sections 13, 15 and 17.

Metals:—in Heraldry, Gold, *Or*, and Silver, *Argent.*

Merchants' Marks:—devices that were adopted, as a species of Mercantile Heraldry, by the wealthy Merchants of the Middle

Ages, to whom the use of true heraldic insignia originally was not conceded. They repeatedly occur in monumental memorials, and consist of a monogram of the initials of the Merchant, with a compound figure, which is in part a cross, and in a part is derived from a mast of a ship. These Marks were often borne on shields, and they may be considered to be the prototypes of the *Trade Brands* and *Marks* of our own times. The Example, No. 303, Pl. XIII, is from the Brass to *Thomas Pownder*, A.D. 1525, in the Church of St. Mary Quay, Ipswich. In the Brass to WILLIAM GREVEL, A.D. 1401, at Chipping Campden, there are both a Merchant's Mark and a Shield of Arms, (shield is represented in No. 396, Pl. XXXVII); and the Brass to JOHN TERRI, A.D. 1524, at St. John's, Maddermarket, Norwich, has a shield which quarters the arms of a commercial guild with a merchant's mark.

Merchants of the Staple,—of London and Calais, incorporated by EDWARD III. See Chap. XXI, Section 10.

Merchants-Adventurers,—of Hamburgh and London, incorporated by EDWARD I. See Chap. XXI, Section 10.

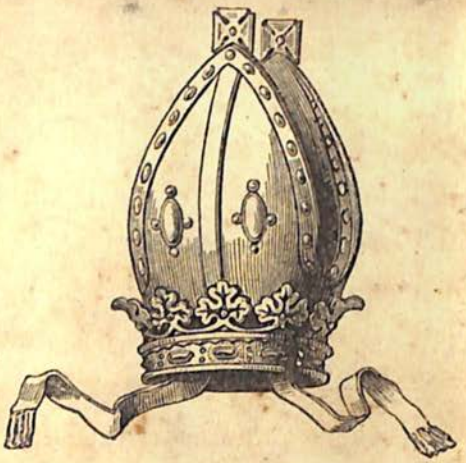
Mitre:—the Cap of Official Rank and Dignity, placed above their Arms, and used as a Badge of their office by the *Archbishops* and *Bishops* of the Church of England and Ireland, but worn only by prelates of the Roman Church. Mitres are always represented as golden, and they are all cleft from the summit downwards, so that they terminate in two points. Two *Infulæ*, or ribbons fringed at the ends, depend from every Mitre. The Mitres of *Bishops* rise from a plain golden circlet, as No. 306; but those of *Archbishops* rise from Ducal Coronets, as No. 307. The *Bishop of Durham* also, as nominally Count Palatine of the County of Durham as well as Bishop of the See, has his Mitre rising from a similar Coronet, as in No. 308. Curious examples of Mitres with Coronets, Feathers, and Crests, appear on the Seals of THOMAS DE HATFIELD, A.D. 1345; of JOHN DE FORDHAM, 1382; of ROBERT DE NEVILLE, 1438; and of RICHARD

Fox, 1494, all of them Bishops of Durham. (See the Plates in SURTEES' *History of Durham:* see also Chap. XXIV, Sec. 1.)

In the Middle Ages, Mitres underwent several important changes in their contour and general aspect. At first very

No. 306.

No. 307.



No. 308.

low, simple, and concave in outline, during the fourteenth century they became more elevated, rich, and splendid. Still later, Mitres changed their contour from concave to convex, and were considerably elevated, and thus they assumed their present form and character. In Mediæval Effigies and Seals, Mitres are constantly represented with characteristic accuracy.

In No. 309, at the head of this chapter, I have given outlines from some of these examples for the sake of comparison; they are from the Brasses to Archbishop CRANLEY, A.D. 1417, at Oxford; Bishop GODDRYKE, A.D. 1554, at Ely; and Archbishop HARSNETT, A.D. 1631, at Chigwell, Essex.

Monogram:—a single initial or other letter, also, a combination of several initials or letters, so arranged as to form a single compound device.

Motto:—a word or a brief epigrammatic sentence, supposed to be in some manner characteristic of the Bearer, and usually placed on a scroll either beneath a shield, or about a crest. The latter position should be adopted when the Motto has evident reference to the crest itself. A Motto may also be charged upon a garter. In Heraldry, as a law, a Motto is not held to be hereditary, but is supposed to be of a strictly personal character; in almost every instance, however, in actual usage, the Motto is transmitted and borne with the Shield and Crest. Mottos are not borne by Bishops. See *Rebus*; and see Chap. XVII, Section 6.

Mound:—see Chap. XIX, Section 6.

Norroy:—see *Herald*.

Or:—the Metal *Gold*.

Orders of Knighthood:—see Chap. XX.

Ordinary of Arms:—a series of Heraldic Bearings, or Coats of Arms, classified and arranged in accordance with the principal Charges, and having the names of the Bearers attached. It is the reverse of an *Armoury*.

Panache:—a Plume of Feathers, generally those of the peacock, *set upright*, so as to form a Crest. Such a decoration for the Helm appears to have been occasionally in use from an early period until the concluding quarter of the fifteenth century, when *waving plumes* were first introduced. The Panache was almost always regarded as a *Crest*. It appears in the Brass to Lord FERRERS, of Chartley, about A.D. 1410, at

Merevale, in Warwickshire, No. 267 A, Pl. XXVI; also, but not of peacock's feathers, in the sculptured effigy of Sir T. ARDERNE, A.D. 1400, at Elford, in Staffordshire: and again in the Brass to Sir J. HARSYCK, A.D. 1384, at Southacre, Norfolk, No. 301, Pl. I. The MORTIMERS had for their Crest a Panache of many azure feathers, rising from a Crest-Coronet; No. 269, Pl. XXVI, and No. 270, Chap. XXIV. Another example of a Panache is represented in No. 522, Chap. XXV, which is the Crest of JOHN, Lord SCROPE, K.G.

Paschal Lamb:—a White Lamb, passant, represented as carrying the Red Cross Banner or Pennon of St. George. It was a device of the *Knights Templars*.

Pean:—an heraldic *Fur*. See Chap. IV.

Peer:—the general title of the Nobility of Great Britain, indicating *their equality of rank as a class*, as the "Nobles," distinguished from the "Commons," of the realm. For the History, Succession, Honors, Arms, Privileges, &c., of the Peers, I must refer to the "*Peerage*," *by Sir* BERNARD BURKE, *Ulster King at Arms*, published every year, and to the other Peerages.

Penñon:—a small pointed or swallow-tailed Flag, carried by every mediæval Knight upon his own Lance, and which bore his own personal Device. The Pennon appears to have been adopted in its distinctive character during the reign of HENRY III. My example, No. 310, Pl. XXIX, from the Brass to Sir JOHN D'AUBERNOUN, at Stoke Daubernon, Surrey, is of the period of EDWARD I; it is *azure, charged with a chevron and fringed or*. See Chap. XVIII.

Pennoncelle:—a long streamer-like Pennon.

Planta Genista:—the Broom-plant, the celebrated badge of the *Plantagenet Princes*, which was assumed and borne by GEOFFREY PLANTAGENET, Count of ANJOU, the Founder of the Plantagenet Family. In Heraldry, a sprig of the Broom appears with its spike-like leaves, its golden blossoms, and its pods, the latter sometimes open and disclosing their seeds. The effigy of

RICHARD II, at Westminster, has the Dalmatic and Mantle diapered with the *Plantagenista*, (No. 240, Pl. XII,) and the other badges of that unfortunate Prince. The pod of the pea-plant is used somewhat after a similar manner in the Brass to *Walter Pescod*, Merchant, A.D. 1398, at Boston, in Lincolnshire.

Plume:—see *Panache*.

Portcullis:—see *Herald*; also see *Portcullis* in Chap. IX.

Potent:—an Heraldic *Fur*. See Chap. IV.

Powdering:—scattering irregularly over any field: specially applied to small objects.

Prince and Princess:—see Chap. XIX, Section 6.

Purpure:—the colour *Purple*.

Pursuivant:—a Herald of the lowest rank. For the sake of distinction, the Pursuivants wore their Tabards having the sleeves hanging in front and behind, not being allowed to wear them as the Heralds wore their sleeves. This singular usage is distinctly marked in the representation of the Funeral Procession of Queen ELIZABETH, in the "*Vetusta Monumenta*," Vol. iii., Plates XVIII to XXIV.

Quartering:—the arranging different armorial compositions in those divisions of a shield, which are either four or more than four in number. See Chap. XIV.

Quarterings:—quarterly divisions of a shield; also the arms emblazoned upon such divisions.

Rebus:—a charge or charges, or any heraldic composition which has an allusion to the name of the bearer, or to his profession, or his personal characteristics, and thus may be said to speak to the beholder, "*non verbis, sed* REBUS." For example, three salmons for the name *Salmon*; a spear on a bend for *Shakspeare*, &c., &c. In the Middle Ages, the Rebus was a favourite form of heraldic expression, and many quaint and curious expressions remain of such devices: for instance, the monument of Abbot *Ramrydge*, at St. Alban's abounds in figures of *Rams*, each of which has, on a collar about

its neck, the letters RYDGE; see Chap. XVII, Section 3, and No. 633. An *Ash-tree growing out of a Cask* or *Tun*, for the name *Ashton*, at St. John's, Cambridge, is another example of a numerous series. The *tun* to represent the terminal syllable "ton," was in great favour. Thus at Winchester, in the Chantry of Bishop LANGTON, A.D. 1500, a musical note called a *long* is inserted into a *tun*, for *Langton;* a *vine* and a *tun*, for his See, *Winton;* and a *hen* sitting on a *tun*, for his Prior, *Hunton*. In No. 628, drawn from the panelling of the Chantry of Bishop OLDHAM, A.D. 1519, in Exeter Cathedral, the *owl* with the label in its beak charged with the letters *dom*,

No. 628.—Rebus of Bishop OLDHAM, Exeter Cathedral.

forms what was held to be a Rebus of the Bishop's name—*Owl-dom, Old-ham*. About the same period, in the sculptures of Norwich Cathedral, Bishop WALTER LYHART has his Rebus many times repeated; it is a stag or *hart lying down* in a conventional representation of *water:* this is carrying the principle of the Rebus about as far as it can be carried.

In Westminster Abbey, Abbot *Islip's* Chapel gives two forms of his Rebus; one, a human *Eye*, and a small branch or "*Slip*" of a tree; the other, a man in the act of falling from a tree, and exclaiming, "*I slip!*" Such heraldic puns are distinguished as *Canting Heraldry*. This system extends to mottoes, as in the well-known instance of the VERNONS, whose motto is "*Ver non semper viret.*"

This Canting Heraldry, which was carried to so strange an excess in the sixteenth century, had a prevailing influence under a much simpler form of expression with the early Heralds. A searching investigation, indeed, of the true origin of the surnames of the men who in the thirteenth and fourteenth centuries bore arms, would go far to show that an allusive connection between names and arms was so prevalent, as to constitute the general rule. Names have undergone many changes, partly through translation from their original Norman French or Latin, partly from a combination of the Latin and the Norman French versions of the same name, and in part from variations of orthography; and the armorial devices and compositions having also commonly lost their original Norman French titles and descriptions, the allusive nature of the early Heraldry has ceased to be palpable, and therefore has in a great measure ceased to be recognized. It is of the very essence of all Heraldry, however, that in some respect or degree it should be allusive—should have in it something of the Rebus; otherwise it would not fulfil its aim and purpose of being a symbolical language. A few examples from the early Rolls of Arms will suffice to illustrate the manner in which shields of arms were *Armes Parlantes* in the olden time:

A Cross Moline, borne by DE MOLINES or MOLYNEUX.

Three Hammers, (French *Martel*), by JOHN MARTEL, and by the HAMMERTONS.

Two Trumpets, by DE TRUMPINGDON.

Horseshoes, by DE FERRERS.

Three human hands, by TREMAIN.

Three Boar's heads, by SWYNEBURNE.

A Hart, by DE HERTLEY.

A Bear, by FITZ URSE.

Rams, by RAMSEY.

Three Otters, (French, *Loutres*), by LUTTREL.

Martlets, by DE MERLEY.

Three Ravens, by CORBETT.

Three Lucies, (Lucy, a pike), by DE LUCY.

Three Laurel Leaves, by LEVESON.

Three Hedge-Hogs, (French, *Herrison*), by DE HEIRZ, or HARRIS. (Example on the shield of an effigy at Gonaldston, Notts; also, as a Badge, in a Brass at Diggeswell, Herts.)

Two Barbels, for DE BARRE: &c., &c.

Regalia:—the insignia of Royalty. See Chap. XIX.

Roll of Arms:—an heraldic record with a blazon of Arms, usually written and illuminated upon a long strip of vellum, and rolled up instead of being folded into leaves. The earliest English Rolls are of the reign of HENRY III; and the earlier of these contains almost a complete Baronial Armoury of that period, the shields of arms being two hundred and sixteen in number.

Rose:—the badge of England. See *Rose* in Chap. XI.

Rouge Croix:—see *Herald.*

Rouge Dragon:—see *Herald.*

Sable:—the colour *Black.*

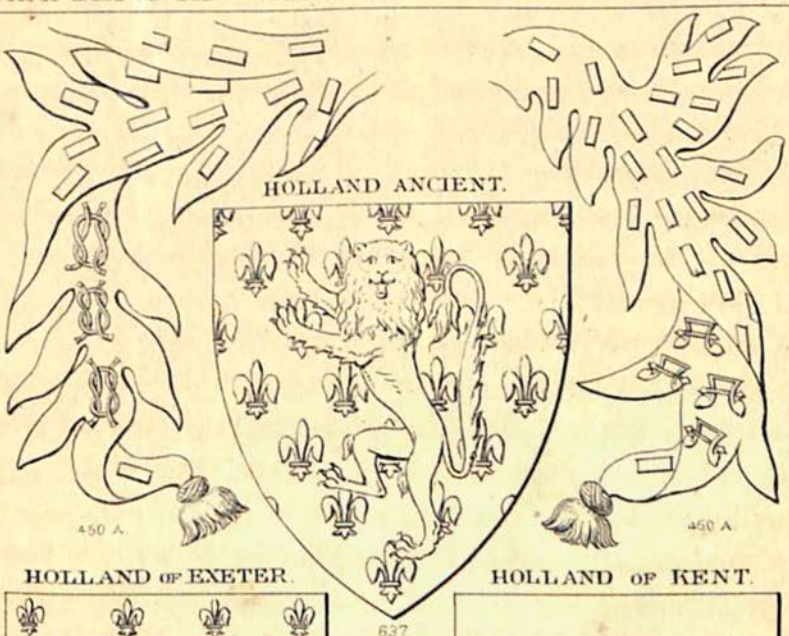
St. Alban:—the English Protomartyr. The arms of the famous Abbey that bore his name were, *azure, a saltire or*: see No. 466, Pl. LI. A figure supposed to represent ST. ALBAN appears in the canopy of the Brass to Abbot DELAMERE, about A.D. 1350, still preserved in the Abbey Church of St. Alban.

St. Andrew:—the Patron Saint of SCOTLAND. His arms are, *azure, a saltire argent*; No. 60, Pl. III.

St. Edmund:—one of the favourite popular Saints of mediæval England; his arms are, *azure, three crowns, two and one, or*; No. 271, Pl. XIV.

St. Edward, or *Edward the Confessor*:—another popular Saint of the olden time; his arms are, *azure, a cross fleurie, between five martlets, or.* Sometimes the cross is blazoned *patonce*, as in Westminster Abbey; and sometimes *fleurettée*, as in the stalls at Luton Church in Bedfordshire. There is a fine example of this shield, executed in relief, and diapered, in the

HOLLAND ANCIENT.



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450 A.

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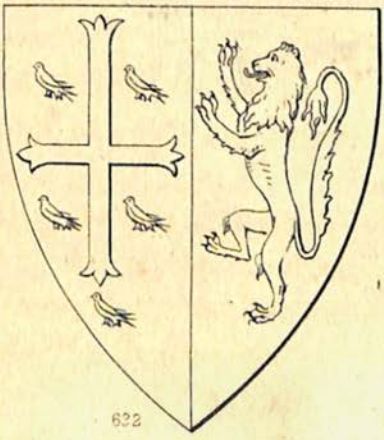
HOLLAND OF EXETER.

477 A.

HOLLAND OF KENT.

475.

CONFESSOR. MOWBRAY.



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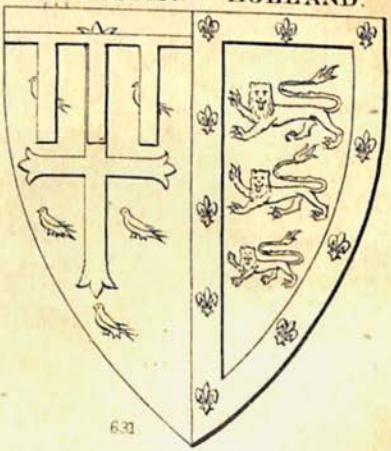
CONFESSOR HOLLAND.



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ner of St. George is mentioned, with the Banners of St. Edmund and St. Edward, but these saintly ensigns are not blazoned. The arms of St. George are also mentioned in the inventory of the Earl of HEREFORD, A.D. 1322. Each of the large shields upon the Monument of EDWARD III is charged with a Red Cross, but the field now is *or* and not *argent*. In illuminations of the fourteenth century, a *portraiture* of St. George and the Dragon appears upon some of the standards of England.

St. Michael:—see Chap. XX, Section 11; also, Chap. XXIV, Section 2.

St. Patrick:—the Patron Saint of Ireland; his Arms are, *argent, a saltire gules;* No. 61, Pl. III.

Second Title:—this expression denotes the second in a series of dignities, accumulated in the persons of Peers of the higher ranks. Thus, each Peer, in addition to the highest rank that he holds, and by which he is himself known, also generally enjoys the several lower ranks besides: for example, —an Earl may be also a Viscount and a Baron; a Marquis may also be an Earl, a Viscount, and a Baron; and a Duke may hold, with his Dukedom, all the lower grades of the peerage. In any such case, the second in the order of these lesser ranks and titles is conceded "by courtesy" to the eldest son of either a Duke, a Marquis, or an Earl.

Shamrock:—the badge of Ireland.

Shield:—see Chap. III., also *Shield* in Chap. IX.

Sinister:—the *left side;* see No. 8 in Chap. III.

S.S., Collar of:—the Badge of the *Lancastrian* Princes and their Friends, Partisans, and Dependents; see Chap. XX., Section 5.

Standard:—a Mediæval Flag, apparently introduced during the reign of EDWARD III, which was always of considerable length in proportion to its depth, and was made tapering (sometimes swallow-tailed,) towards the fly. The devices charged upon

early Standards were not determined by any heraldic rule. EDWARD III had one Standard with figures of St. George and the Dragon; and another *semée* of Fleurs-de-lys and Lions, with *France* and *England* quarterly at its head; No. 312, Pl. XXIX. The Standard of the Earl of WARWICK had the Cross of St. George at the head, and was *semée* with his Badge of the Bear and the Ragged Staff; No. 313, Pl. XXXV. Except when they bore Royal Devices, the English Standards of the Tudor era universally had the Cross of St. George at their head; then came the Device, Badge, or Crest of the Owner, with his Motto. Standards never bore a regular Coat of Arms. They were distributed amongst the Corps of any Baron, Knight, or other Commander, and were displayed without a distinctive or special signification (as was so emphatically the case with both the *Pennon* and the *Banner*,) as decorative accessories which might enhance "the pomp and circumstance of War." Examples, Nos. 315, and 316, Pl. XXIX, are two Standards of HENRY VIII, drawn from the curious picture at Hampton Court, representing his embarkation at Dover for France, on the occasion of the "Field of the Cloth of Gold." Both display the *Tudor Livery Colors, argent and vert;* one has a Fleur-de-lys charged upon these Colors, and the other has the Cross of St. George at the Head. In the Funeral Procession of Queen ELIZABETH there are many curious examples of Tudor Standards: (*Vetust. Mon.*, iii, 18, &c.) See Chap. XVIII.

Stall-Plate:—a square or oblong plate of gilt copper, upon which the Arms of Knights of the Garter and the Bath are emblazoned, and fixed in their stalls in the Chapels of St. George at Windsor, and of HENRY VII at Westminster. The arms of the Esquires of the Knights are similarly displayed and recorded in the lower range of Stalls. The Stall-Plates of the Garter are amongst the most interesting and valuable of the Historical records that the Heraldry of England possesses.

It is not known whether Plates with the armorial insignia of

the Knights were fixed in the Stalls at Windsor at, or soon after the first institution of the Order of the Garter. The Plates now in existence cannot be assigned to a period earlier than the commencement of the reign of HENRY VI; the forms of the helms indeed, the adjustment of the mantlings, and the drawing of the lions, are conclusive in determining the era of the Plates to be that of the fifteenth century. Possibly, some of the earliest of the existing Plates may have been copied from still earlier records of a similar class; and the earliest shields of arms may have had their blazonry determined by the seals and other authoritative heraldic relics of the Personages to whom they belong; but this is doubtful, since more than one Garter-Plate of the Plantagenet Princes bears *France modern* in the first and fourth quarters, whereas it is certain that these Princes themselves in their life-time quartered *France ancient*. The usage of encircling the shield with the Garter of the Order did not prevail until the reign of HENRY VII. A most valuable collection of tracings from the Garter Plates by LEAKE, is preserved in the College of Arms; and happily the Heralds are vigilant observers of the safe keeping of the original Plates.

Star:—an Ensign of Knightly Rank, common to the Heraldry of every civilized people. See Chap. XX.

Star of India:—see Chap. XX, Section 12.

Suns and Roses:—see *Yorkist Collar*.

Super-Charge:—one Device or Figure charged upon another.

Supporter:—a Figure, whether of a human or of an imaginary being, or of any living creature of whatever kind, which stands on one side of a Shield, as if in the act of holding it up, (*supporting* it), or guarding it. Supporters always appear in pairs, one to the Dexter and the other to the Sinister of the Shield; sometimes they are both alike, but more generally they are altogether distinct from one another, as in the instance of the *Royal Supporters of England*, the Lion and the Unicorn.

Surcoat:—a long, loose, and flowing garment of rich materials, worn by the early Knights over their armour. It was sometimes charged with the armorial insignia of the Wearer, as in the Brass at Chartham, in Kent, to Sir ROBERT DE SETVANS, about A.D. 1305. About the year 1325 the Surcoat began to be superseded by a singular Garment entitled a *Cyclas* which, while long and flowing behind, was cut off short in the front. The Brass to Sir JOHN D'AUBERNOUN the younger, A.D. 1327, and the sculptured Effigy of Prince JOHN PLANTAGENET, of Eltham, A.D. 1337, afford admirable examples. About A.D. 1345 the Cyclas was shortened behind, and about 1355 it was superseded by the *Jupon*.

Tabard:—the Garment that was worn by the Knights of the *Tudor Era*. When the Jupon ceased to be worn, about A.D. 1405, the splendid Panoply of Plate Armour was not covered by any Garment, until after 1450, when the Tabard was introduced. It was short, and had wide sleeves reaching to the elbows; and the arms of the wearer were displayed on

No. 630.—Tabard of JOHN FELD, Esq., A.D. 1477.

both the front and back of the Tabard itself, and of its sleeves.

The Brasses to Sir JOHN SAY, A.D. 1473, at Broxbourne, Herts; to JOHN FELD, Esq., A.D. 1477, at Standon, Herts; and to PETER GERARD, Esq., A.D. 1492, at Winwick, Lancashire, are good examples. No. 630 represents the Tabard of JOHN FELD, with its armorial blazonry,—*gu., a fesse or, between three eagles displayed arg., guttées du sang.* One eagle only is visible above the fesse on the sleeves. An excellent example of the military Tabard in its earliest and partially developed form appears in the sculptured effigy of JOHN FITZ-ALAN, Earl of ARUNDEL, A.D. 1434, at Arundel. This Tabard has the sleeves adjusted more closely about the upper arms than was the custom at a later period; it is charged with the quartered arms of FITZ-ALAN and MALTRAVERS. The Tabard remains in use as the Official Habit of Heralds.

Templars:—see Chap. XX, Section 2.

Thistle:—the Badge of SCOTLAND; see Chapter XIX, Section 4.

Timbre:—the Helm, when placed above the Shield in an Achievement of Arms; No. 301, Pl. I, &c.

Tinctures:—the Metals, Colors, and Furs of Heraldry. See Chap. IV.

Truncheon:—the official Badge of the EARL MARSHAL OF ENGLAND, consisting of a golden Rod, tipped at each end with black enamel, and having the Royal Arms blazoned on the upper, and the Earl's own arms on the lower end. It was granted, with the Patent of the Earl Marshal's Office, in the ninth of Richard II, to THOMAS MOWBRAY, Earl of NOTTINGHAM. See No. 299, Chap. XXVII.

Ulster Badge of:—see *Baronet*: also, No. 177, Pl. IX.

Vert:—the Colour *Green*.

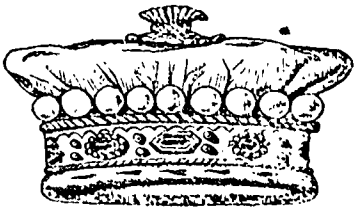
Victoria Cross:—see Chap. XX, Section 12.

View:—the trail, or trace of any Animal of the Chase.

Visitations, Heralds':—periodical Circuits performed at intervals of about thirty years by the Heralds, under the authority

of Royal Commissions, for the purpose of inquiring into all matters connected with the bearing of Arms, Genealogies, and similar subjects, for collecting information, and for drawing up authoritative Records. The earliest of these Visitations took place in the year 1413, but they did not become general until after the commencement of the sixteenth century. The latest Commission of Visitation bears date May 13, 1686. On these occasions the Heralds were attended by Registrars, Draftsmen, and other appropriate officers. The Records of these Visitations are preserved in the College of Arms, and a large proportion of the hereditary Arms of the Realm is borne on their authority.

Viscount:—the *fourth* Degree and Title in the Order of Rank in the British Peerage, intervening between the Earl and the Baron. In Latin, *Vice-Comes*. This dignity was first granted by HENRY VI, A.D. 1440, to JOHN, Baron BEAUMONT, K.G. A Viscount is *Right Honorable*, and is styled "My Lord." His Sons and Daughters are *Honorable*. The *Coronet*, first granted



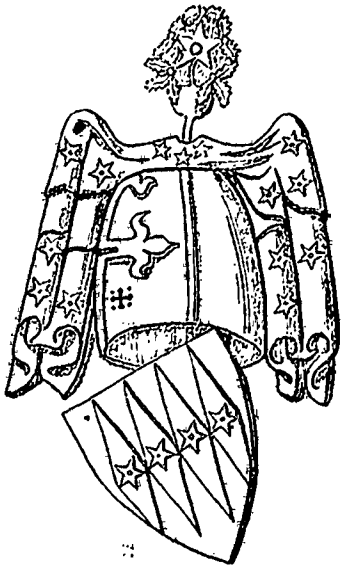
No. 317.

by JAMES I, enclosing a Cap like those of the other Orders of Nobility, has a row of *fourteen Pearls* (smaller than those of the Baron's Coronet) set upon a jewelled Circle of Gold, the Pearls being in Contact. In representations *nine* of these Pearls are shown; No. 317. The *Mantle* of a Viscount is scarlet, and it has two and a half Doublings of Ermine. The wife of a Viscount is styled a *Viscountess*. See *Coronet*.

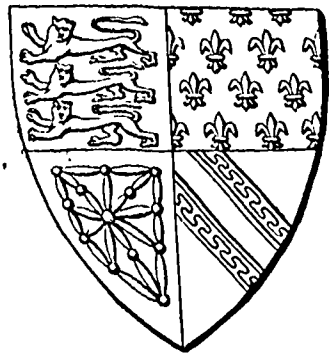
Wreath or *Orle*:—a Circlet entwined about a Helm to sup-

port the Crest, and which is still represented as discharging that office beneath the greater number of the Crests of Modern Heraldry. This Wreath was formed of two Rounds or Rolls of Silk or other rich material, one of them of the principal Metal, and the other of the principal Color in the Arms, which were twisted in such a manner as to show the Metal and the Color in alternation, the Metal having the precedence in representations, Nos. 318, and 318 A, Pl. XV. Many of the Mediæval Helm-Wreaths were splendidly enriched; and numerous fine examples exist in sculptured and engraven monumental effigies: Nos. 257, 258, Pl. XVI, represent the close-fitting and the projecting types of Crest-Wreath, from the Effigies of Sir HUGH CALVELEY, and of RALPH NEVILLE, Earl of WESTMORELAND. See *Crest* in Chap. XVII, Section 2.

Yorkist Badge and Collar:—formed of Suns and Roses. See Chap. XX, Section 6.



No. 408. Achievement of Arms of JOHN DAUBYGNÉ, A.D. 1345, from his monumental slab at Norton Brisc, Oxfordshire. See p. 46 and Chap. XV.



No. 335 A. Quartered Shield of Arms borne upon one of her seals by ISABELLA, Queen of EDWARD II.

CHAPTER XIV.

MARSHALLING.

THE Association of certain Heraldic Insignia, or "Arms," with the Possessors of certain Dignities or Properties, and the Transmission of the Heraldry with the Rank and Estates by Hereditary Descent, would often render it necessary for the same Individual to bear more than one Armorial Ensign, since instances might occur in which several Dignities with their appanages might become concentrated in a single person. So also with Families and Estates, it might happen that a single Individual would in some instances become the sole Representative of several Houses, and the Possessor of Accumulated Properties. Again: Alliances might be formed between persons either entitled to bear the same Arms, or distinguished by different Heraldic Insignia, which Alliances HERALDRY might both significantly declare and faithfully record. Hence arose the System which Heralds call MARSHALLING.

MARSHALLING, accordingly, is the practical application of

the Principles which guide Heralds in their own treatment of Heraldry, when they would employ it to chronicle History, and to record Biography.

This MARSHALLING, as distinguished from *Blazoning*, may be defined to signify—I. The Arrangement and Disposition of more than one distinct Heraldic Composition, or Coat of Arms, upon a single Shield:—or,

II. The Disposition and Aggroupment of two or more distinct Shield of Arms, so that they shall form and constitute a single Heraldic Composition:—and

III. The Association of certain Accessorial Devices and Insignia with the Shield of Arms, with the view to render any Heraldic Composition absolutely complete in every consistent and appropriate Detail. It will be desirable to consider MARSHALLING under each of these three applications of its Principles and System of Action.

I. THE ARRANGEMENT AND DISPOSITION OF TWO OR MORE DISTINCT COATS OF ARMS UPON A SINGLE SHIELD, would naturally admit of *two primary distinctions*, the one having reference to such Combinations as would constitute a *permanent* Heraldic Chronicle, to be transmitted upon precisely the same principle as an Heir would inherit the Arms with the Estate of his Father; and the other having regard only to a *temporary* Alliance, which would extend to and be terminated with the life of the Person who would bear the United Arms. Heraldry is very careful in thus discriminating between a Combination which is, and another which is not, to become hereditary.

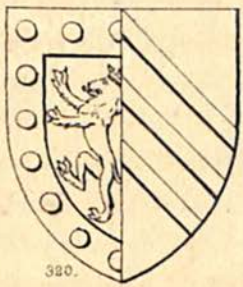
The *non-hereditary* Combination which is habitually marshalled by Heralds, is that produced by the Union of the Arms of a Husband with those of his Wife, in all cases in which the Wife does not possess in her own person hereditary rank, or is not the Heiress, or Representative, (or Co-Heiress, or Co-Representative) of any Family. It is obvious that if in every

instance the Arms of a Mother were borne by her sons, with their Father's Arms, and the two thus united were to be continually transmitted, there would speedily arise so great a complication of Armorial Insignia as would inevitably render Heraldry itself either an impossibility, or a mere arbitrary and unmeaning method of Ornamentation. Under all ordinary circumstances, therefore, in such marriages as those that have been specified, the Arms of the Husband and the Wife are borne together, (in the manner immediately to be described) by the Husband and the Wife, and by the Survivor of them; but, the Arms of the Wife are not hereditary, and are not borne by any, either of her own Children, or of their Descendants. The only admissible Deviation from this Law would apply to the contingency of some very unusual alliance, (as between a private gentleman and a Princess, the Princess being absolutely dowerless,) when the Lady's remarkable personal Rank or Position might justify a departure from heraldic Rule—a departure that would exactly fulfil the conditions of such an exception as would corroborate the Rule itself.

The *Arms of a Husband and Wife* are marshalled in a single Shield by an heraldic process, entitled *Impalement*. It is effected by dividing the Shield by a vertical line through its Fesse-point, into two equal parts, (as in No. 9, Chap. III), and then placing one complete Coat of Arms in each half of the Shield. The Arms of a Husband and Wife are thus *impaled*, the Arms of the Husband always occupying the *Dexter*, and those of the Wife the *Sinister* half of the Shield. In thus impaling two Coats of Arms, the arrangement of the charges and their proportions are in every instance to be adapted to the altered space afforded by the impaled Shield. In descriptive blazoning, each Coat of Arms so far retains its own distinctive individuality, that the second description is treated as altogether distinct from the first, though the two descriptions are grouped together. I assume, for the sake of illustration, that a

STAFFORD marries a BUTLER; then their impaled Shield, No. 319, is blazoned, *or, a Chevron gules,* for STAFFORD, No. 319 A; impaling, *or, a Chief indented azure,* for BUTLER, No. 319 B. See Plate XXIV.

When first introduced, Impalement was effected in a manner which, however natural in the first instance, would necessarily be speedily abandoned, since it would be found in many instances to affect and even to destroy the distinctive character of the Charges, and therefore to overthow heraldic accuracy and truthfulness. The primitive method of Impalement consisted in actually cutting into halves, by a vertical section, each Coat of Arms, and taking the *Dexter half* of the *Husband's* Arms, and the *Sinister half* of the *Wife's* Arms, and placing these *two halves* side by side in contact, to form a single combined armorial composition. This was styled *Impaling by Dimidiation* or *Dimidiating;* and it appears to have been introduced into English Heraldry during the Reign of EDWARD I, A.D. 1272-1307. I illustrate this process by another historical example. No. 194, Plate V, is the Shield of EDMOND PLANTAGENET, Earl of Cornwall, (son of RICHARD PLANTAGENET, himself the Second Son of King JOHN); and No. 40 A, p. 21, is that of his wife, MARGARET, daughter of Earl RICHARD DE CLARE. This EDMOND died A.D. 1300, and his Seal is charged with the dimidiated Arms of CORNWALL and CLARE, No. 320, Plate XVIII, of which the blazon is,—*arg., a Lion rampt. gu., crowned or, within a Bordure sable bezantée,* for CORNWALL, (the *lion* for POICTOU, and the Bordure for CORNWALL); impaling by Dimidiation—*or, three Chevronels gu.,* for DE CLARE. It will be observed in No. 320, that each of the Shields, Nos. 194 and 40 A, is cut in halves per pale, and that the Dexter half of No. 194, and the Sinister half of No. 40 A constitute No. 320. The evil effects of Dimidiation are exemplified in a striking manner in this dimidiated Shield, in which the *three half Chevronels become as many Bendlets,* and consequently the asso-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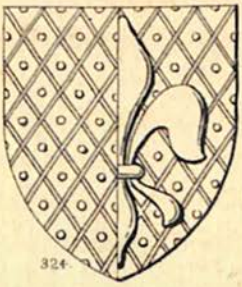
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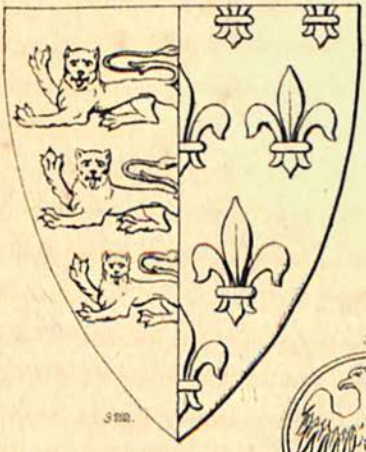
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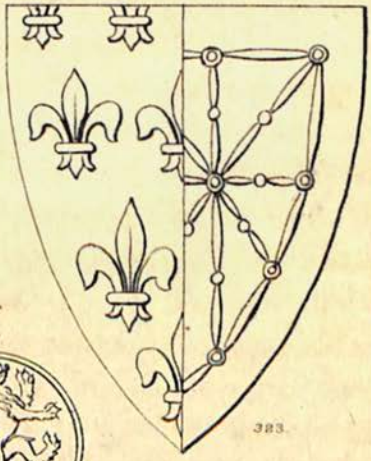
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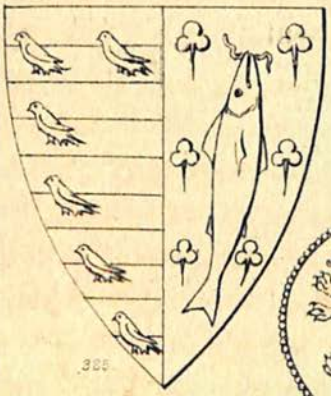
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Plate XVII.

ciation with the historical Shield of the DE CLARES is altogether lost. Had Nos. 319 A, and 319 B, Pl. XXIV, been dimidiated, the STAFFORD chevron could no longer have been recognized. In No. 321, Pl. XVII, I have shown the Coat of Arms of CORNWALL and DE CLARE united by simple impalement. Here the arms of DE CLARE appear complete, though there is necessarily some modification of the proportion of the chevrons; while in the Arms of CORNWALL the bordure alone is affected by the impalement.

Upon her seal, MARGARET of France, the second Queen of EDWARD I, bears ENGLAND dimidiating FRANCE ANCIENT, No. 322, Pl. XVIII. The dimidiation in this instance does not very materially affect the arms of England, but the fleurs-de-lys are bisected. Two lions rampant are introduced upon this seal, on either side of the shield, respecting it. I may here refer to a notice in the *Archæological Journal* (for the year 1856, p. 134), of a small silver casket in the Goodrich Court Collections, which has on each sloping face of its lid three quatre-foil panels, containing either *England dimidiating France*, or the same dimidiated coat *differenced with a label of three points*: possibly this casket may have been the property of Queen MARGARET, or of her eldest son. ISABELLE, the Queen of EDWARD II, upon one of her seals also dimidiates ENGLAND and FRANCE ANCIENT; and another of her seals is charged with her effigy standing between two shields, one of them bearing ENGLAND, and the other FRANCE ANCIENT, dimidiating NAVARRE; No. 323, Pl. XVIII; these shields are severally those of her husband and of her father and mother. Another characteristic example of the effect of dimidiation upon the fleur-de-lys appears in the shield, No. 324, Pl. XVIII, that is carved upon the curious chess-knight, (about A.D. 1285), in the possession of the Society of Antiquaries of Scotland. One of the shields upon the monument to Earl WILLIAM DE VALENCE in Westminster Abbey, A.D. 1296, bears DE VALENCE dimidiating CLAREMONTE NESLE (a French coat), *gu.*, *semée of*

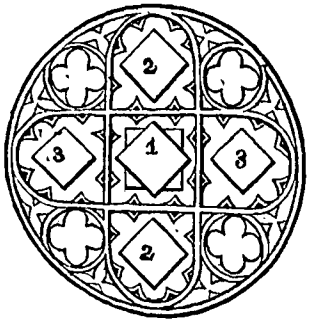
trefoils, two barbels haurient, addorsed, or; No. 325. In *Miscellanea Curiosa* (Coll. Arm. LXIV), the Arms of both CLAREMONTE and DE BARR are blazoned with *dolphins embowed,* but, the fish are certainly *barbels.* Other examples of dimidiation may yet be distinguished in the Heraldry of the noble monument to Earl AYMER DE VALENCE, A.D. 1323, also at Westminster.

From the early dimidiation of two distinct coats of arms, the compound devices that occasionally appear in more recent armorial bearings may be considered to have derived their origin. Thus, the arms of the Borough of GREAT YARMOUTH may be supposed to have resulted from the shield of ENGLAND having dimidiated another shield, *azure,* charged with *three herrings naiant in pale arg., finned or:* a shield, No. 326, Pl. XVIII, charged with these dimidiated arms, and to be referred to about the year 1390, occurs upon one of the bosses of the roof of the south aisle of the church of Great Yarmouth. In like manner, the arms of IPSWICH in Suffolk, are compounded of ENGLAND dimidiating an azure shield, charged with the *hulls of three ships in pale.* In the church of St. Mary Quay, Ipswich, are two Brasses to burgesses of that town, severally A.D. 1525 and 1551; upon the former, to THOMAS POWNDER, the shield of the borough is blazoned with a single half-lion and a single half-ship, the lion facing to the sinister; but HENRY TOOLYE, on his Brass, marshals a single lion rampant and three half-ships.

MR. PLANCHÉ is of opinion that "to this practice of dimidiation we owe the double-headed eagle of the German Empire." This must imply that one of the dimidiated eagles should originally have faced to the sinister. MR. PLANCHÉ adds "that several instances of dimidiation occur in the arms of German Cities and Counts of Flanders, which will illustrate his theory for the origin of the German double-headed eagle, by showing the effect of the eagle dimidiated by other animals or heraldic figures:" and he gives a curious example of the in-

corporation of a semi-eagle and a semi-lion, the evident result of dimidiation, the lion facing to the sinister, from the seal of ALICE D'AVESNES, No. 327, Pl. XVIII. I may place side by side with Mr. Planché's example, the seal of PETER TEDERADE, "*canonici cretensis*" (a personage of whom I am unable to give any particulars, but whose seal is in existence,) in which the eagle faces to the sinister, and the effect of the dimidiation is peculiarly striking; No. 328. The Griffin of English Heraldry might reasonably be regarded as a further development of a similar dimidiation, unless it is held to be a veritable member of that family of mediæval Griffins whose ancestry flourished in the remote ages of Assyrian greatness.

The beautiful and elaborate *seals* that were held in such esteem in the Middle Ages, were frequently charged with heraldic insignia in association with rich architectural details; see Chap. XXIV, Section 1. In many examples, the early seals of personages of eminence display *several shields of arms* placed in the different compartments of a composition of an architectural character; and thus these shields are grouped together so as to form a single compound heraldic composition. Thus, the seal of JOAN, wife of JOHN DE WARRENNE, Earl of SURREY, though not more than one and a half inches in diameter, is charged with nine distinct heraldic bearings, each of which is so placed that it takes a becoming part in the architectural composition. In No. 329 I give a diagram of the arrangement of this seal, in

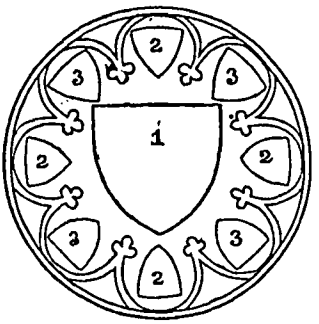


No. 329.

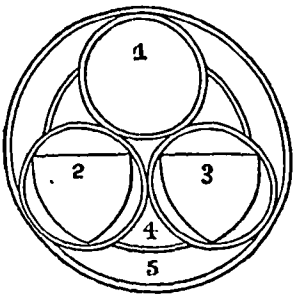
the principal parts of which the arms are charged upon lozenges. In the centre is 1. *Warrenne;* 2, 2. are *England;* 3, 3. are *De Barr,* (No. 329 A, Pl. XIX, *az., crusillée, two barbels haurient addorsed or, within a bordure engrailed gu.*); 4, 4. *Leon;* and 5, 5. *Castile.* The lady was the daughter of HENRY, Count DE BARR, (in France,) and ALIANORE, eldest daughter of EDWARD I and ALIANORE of Castile and Leon. The Seal of ROBERT DE SAINT QUINTIN, A.D. 1301, is another good example of such an aggroupment of several shields. It is shown in the accompanying diagram, No. 329 A: 1. is an early shield of SAINT QUINTIN, *chequée arg. and vert, on a fesse gu., three martlets or;* 2, 2, 2, 2. is HASTINGS, *or, a manche gu.;* and 3, 3, 3, 3. is FITZ WALTER, *or, a fesse between two chevrons gu.* (VINCENT M.S. 88, in Coll. Arm.) This system of grouping together several shields of arms in an architectural composition, would naturally lead to the *grouping together several coats of arms in an heraldic composition.* The shields were all borne by the same person, and so their several bearings might obviously be *concentrated upon a single shield.* In other words, a single shield charged with any required series of coats of arms duly arranged would naturally be substituted, as a more compact and expressive arrangement, for a group of separate though associated shields. The quartered blazonry also might be actually displayed about his person, or on his shield, by any noble or knight.

The seal of HUMPHREY DE BOHUN, fourth Earl of HEREFORD and third Earl of ESSEX, A.D. 1327, affords an excellent illustration of that aggroupment of shields, of which the full development was quartering. This seal, No. 201, Pl. XX, bears a large central shield for the HEREFORD Earldom between two smaller ones, No. 330, both of them (*quarterly, or and gules*) for the Earldom of ESSEX. Many other early examples might be adduced of this practice of forming groups of shields of arms before true quartering was regularly recognized; nor was this usage altogether superceded by quartering until after the close

of the fourteenth century. Accordingly, the secretum of THOMAS PLANTAGENET, youngest son of EDWARD III, in its three principal compartments has his own arms, Diagram No. 331, 2.; those of his Duchess, ALIANORE DE BOHUN, 3.; his helm and crest 1.; the Swan badge, 4.; and the legend, 5. In like manner, the seal of THOMAS MOWBRAY, Duke of NORFOLK, who died in ban-



No. 329 A.



No. 331.

ishment at Venice, A.D. 1400, bears three shields, of which the central shield, No. 632, Pl. LXV, is charged with the arms of the CONFESSOR, (a special grant from RICHARD II,) impaling BROTHERTON, (*England, with a silver label of five points*); the dexter shield bears MOWBRAY, (*gu., a lion rampant, arg.*), and the sinister shield displays SEGRAVE, (*sa., a lion rampt. arg., crowned or,*) the arms of the Duke's mother. The BROTHERTON label was blazoned *of three points* at a later period; as in No. 299, Chap. XXVII. MOWBRAY is also blazoned *purpure* instead of *gules*. On his seal also, JOHN MOWBRAY, Duke of Norfolk, son of the last-named THOMAS MOWBRAY, placed a shield of *Brotherton* between two shields of *Mowbray* and as many ostrich feathers. Again, MARGARET, eldest daughter of THOMAS PLANTAGENET DE BROTHERTON, charged her seal with three shields, those of her father and her two husbands, JOHN Lord SEGRAVE, and Sir WALTER MANNY: *or, three chevronels sa., the middle one charged with a lioncel passant of the field,* (Roll of Arms, A.D. 1337-1350); but in the Calais Roll of EDWARD III, this lioncel is *rampant*. I may add that a Castle

of *Castile* appears on either side of the reverse of the great seal of EDWARD II; and that EDWARD III, when on his accession he used his father's seal, added a small fleur-de-lys above each of the castles; while on his own first great seal, published in October, 1327, there appear two large fleurs-de-lys without the castles.

But, before the usage obtained for marshalling a series of distinct and complete coats of arms by quartering so as to produce a single compound heraldic composition, the desired combination of two or even three coats of arms upon a single shield was frequently effected by *forming a new composition* from all the charges of the several shields, or from the most important and characteristic of them. Many of the early historical shields of our English Heraldry were unquestionably produced by this simple process of *Compounding Arms*. For example, JOHN DE DREUX, Duke of Brittany and Earl of Richmond (died A.D. 1330), whose mother was a daughter of HENRY III, when he accompanied his uncle, EDWARD I, to the siege of Caerlaverock, displayed a banner charged with *chequée or and az.*, (*De Deux,*) *with a bordure of England,* (*gu., with eight lions of England,*) and *a canton ermine* to represent the ermine shield of Brittany; No. 116, Pl. V. The fine shield of Prince JOHN PLANTAGENET, of Eltham, second son of EDWARD II and of ISABELLA of France, is charged with *England within a bordure of France*, No. 332, Pl. XIX: this is both a true example of compounded arms, and also a shield differenced with a bordure. The well-known shield of the DE BOHUNS, of which so many fine original examples are still in existence, has been adduced by MR. PLANCHÉ as a remarkable example of the early heraldic usage now under consideration. The blazon of this shield, No. 201, Pl. XX, is *azure, a bend argent, cotised and between six lioncels rampt. or.* (See Chap. XVII, Section 3.) The founder of the DE BOHUNS as an English family was a HUMPHREY DE BOHUN, one of the fortunate adventurers at Hastings. His son

of the same name acquired important territorial possessions near Salisbury, by his marriage with MATILDA, daughter of the feudal Baron, EDWARD DE SARUM. Their son, another HUMPHREY DE BOHUN, married MARGERIA, one of the co-heiresses of MILO, Constable and Lord of Gloucester and Hereford, and their grandson, HENRY DE BOHUN A.D. 1199, was created EARL OF HEREFORD. Now, the arms attributed to the Earls of SALISBURY, and borne by the renowned son of Fair Rosamond, WILLIAM DE LONGESPÉE, are *azure, six lioncels rampt. or*, No. 200: and these arms the DE BOHUNS may be considered to have adopted in commemoration of their own advantageous alliance with an heiress of Salisbury. The arms attributed to MILO, on the other hand, (and still emblazoned and quartered in the Brass to his descendant, ALIANORE, Duchess of GLOUCESTER,) are *gules, two Bends, the one or and the other argent;* No. 333, Pl. XX. As Lords of Hereford in their own persons, the DE BOHUNS evidently placed upon their shield the silver bend of Hereford, interposing it between the two groups into which their Salisbury lioncels would thus be divided; and at the same time, further to show their descent from MILO, they appear to have bisected his golden bend bend-wise, and then to have cotised their own silver bend with the two bendlets thus obtained. Possibly these bends of the shield of MILO may be heraldic representations of the official batons of that bold warrior, as Constable of the Castles of Gloucester and Hereford; and in the shield of the DE BOHUNS their bend in the first instance may have been regarded as associated with the office and rank of CONSTABLE OF ENGLAND, so long held in the DE BOHUN family with their Hereford Earldom. (For a further notice of the arms of the DE BOHUNS, see Chap. XV, *Differencing by mullets.*)

In Scotland the STUARTS produced a compound shield by entircling their own fesse chequée, (*or, a fesse chequée arg. and az.*,) with the Royal tressure. In 1374, the seal of DAVID, son

of King ROBERT STUART and EUPHEMIA, Countess of Strathern, is charged with the Stuart fesse interposed between the two chevrons of Strathern, the whole being within the tressure: and, A.D. 1377, upon the seal of ALAN STUART of *Ochiltree*, the chequée fesse is surmounted with a bend charged with *three buckles*, such being the arms of Ochiltree.

The *Union Jack Flags* of JAMES I and GEORGE III are more recent but eminently characteristic examples of compounding arms. See Chapters VI and XVIII.

An easy step in advance from such a composition as the seal of the fourth Earl of Hereford, Nos. 201 and 300, and from others of the same class, leads us on to the true *Quartering of Arms*. This mode of arrangement, indeed, was suggested to the Heralds of the EDWARDS by such shields as were simply quartered for diversity of tincturing, as in the two small shields, No. 330, in No. 33 B, p. 25, and in No. 156, Pl. VI. Numerous examples of such shields quarterly of two tinctures occur in the early Rolls.

The process of Quartering divides the field of a single shield into four divisions of equal area, by one vertical line cutting one horizontal line, as in No. 11, p. 17. Into each of these divisions one of the coats of arms to be "quartered" is placed. If there are four coats, one of them is placed in each of the four quarters, their precedence being determined by their relative importance—that is, in almost all cases determined by the seniority of the several coats in their present alliance. Should there be two coats of arms only to be quartered, the first and fourth quarters both bear the most important coat, and the second and third quarters bear the other coat; as in No. 355, Pl. XXIV. In the case of three coats of arms for quartering, the fourth quarter repeats the coat that is charged upon the first quarter; as in No. 359. The ROYAL ARMS OF ENGLAND, (No. 334, Chap. XIX, and No. 543 A, Pl. LIX,) as now borne by HER MAJESTY the QUEEN, exemplify a shield thus quartered with three quarterings: it is charged with, 1 and 4, *England;* 2,

Scotland; and, 3, *Ireland.* Four coats of arms, when quartered, are placed in their proper order of succession, each in one of the four quarters of the shield, as in No. 361, Pl. XXIV. Again, should more than four coats of arms require to be quartered upon one shield, the field of that shield is to be divided, upon the same principle as before, into the requisite number of compartments, and such repetitions are to be introduced as the special circumstances of each case may render necessary. Thus in No. 15, p. 17, the shield is *quarterly of eight.* If one of the shields to be quartered is *itself quartered,* it is to be treated precisely as if it were one single coat of arms, and such a coat is said to be *quarterly quartered.* Quarterly quarters are shown in No. 16. The early Heralds also occasionally quartered impaled coats of arms: but in more recent Marshalling impaled coats are held to be ineligible for quartering; and, indeed, the act of quarterly quartering at once indicates and supercedes an impalement.

The earliest example known in England of a shield upon which two distinct armorial ensigns are marshalled by quartering, is the shield, No. 135, Pl. I, upon the monument of ALIANORE, Queen of EDWARD I, at Westminster. It bears *quarterly,* 1 *and* 4, CASTILE; *and,* 2 *and* 3, LEON. Its date is 1291. These quartered arms were first adopted by the father of Queen ALIANORE, FERDINAND III, on the union of the provinces of Castile and Leon under his rule. In this noble monument, the beautiful effigy of the truly royal Lady rests upon a plate of gilt latten, that is covered with *a diaper of castles and lions* alternating in lozenges. One of the smaller enamelled shields that yet remain upon the south side of the monument of EDWARD III, in Westminster Abbey, is charged with this *quartered shield of Castile and Leon* impaling *France ancient and England quarterly.*

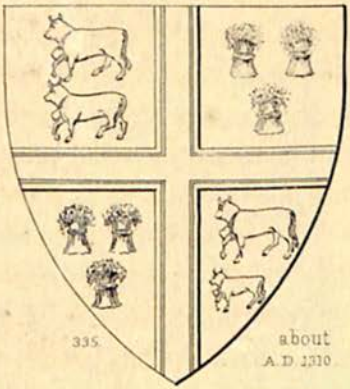
Contemporary with the Westminster Abbey shield is the mail-clad and cross-legged effigy in Winchester Cathedral, that

Mr. WALFORD has such good reason for assigning to Sir ARNOLD DE GAVESTON, the father of PIERS DE GAVESTON, the favourite of EDWARD II. This armed effigy has a shield charged with a cross, which quarters, 1 and 4, *or, two cows passant gules, collared and belled az.*, being the arms of GASTON, Viscount DE BEARN; and, 2 and 3, *three garbs*; No. 335, Pl. XIX. The presence of the cross in this curious example is precisely such a modification of quartering as might, in the first instance, have been expected. This cross may have represented a third shield, or it may have been simply either a structural or a decorative accessory of the shield itself. This shield is sometimes assigned to WILLIAM DE FOIX. The arms of DE FOIX are, *or, three pallets gu.* The well-known shield of PIERS DE GAVESTON himself, who was created Earl of CORNWALL by his hapless friend, the second EDWARD, are, *vert, six eaglets or;* No. 335, Plate XIX.* They are thus blazoned for "LE COUNTE DE CORNEWAILE," in the Roll of EDWARD II, A.D. 1308-1314. This shield formed one of the series that were carved upon the tomb, which supported the effigy that Mr. Walford assigns to the elder Gaveston. Another of these shields bore *Castile and Leon quarterly*, as they still appear upon the monument at Westminster. For all particulars relative to Sir ARNOLD DE GAVESTON, I must refer to Mr. WALFORD'S equally able and interesting paper, in the 15th vol. of the *Archæological Journal.*

Somewhat later, ISABELLA, daughter of PHILIP IV of France, the Queen of EDWARD II, upon the reverse of one of her seals marshals four coats quarterly: that is, 1, *England* (her husband); 2, *France* (her father); 3, *Navarre* (her mother); and 4, *az. a bend arg., cotised potent or*, for *Champagne*, then a most important appanage of the crown of France; No. 335 A, p. 129.

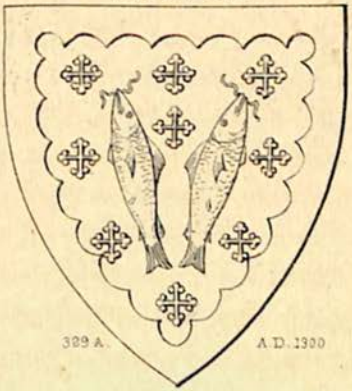
Early in the year 1340 EDWARD III adopted his fourth great seal, (seal D. of WILLIS,) upon which the Royal Arms appeared *quartering France Ancient and England*, as in No. 536 B, Pl.

DE GAVESTON.



335. about A.D. 1310.

DE BARRE.



329 A. A.D. 1300

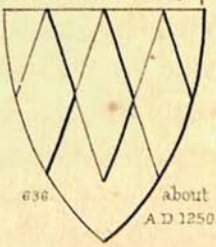
JOHN OF ELTHAM.

332 A.D. 1336

SIMON DE MONTAGUE.

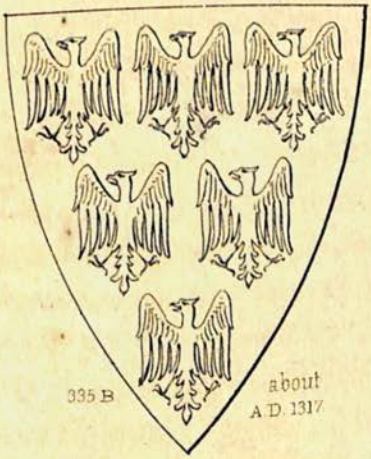
636 A. A.D. 1300

Wm DE MONTAGU.



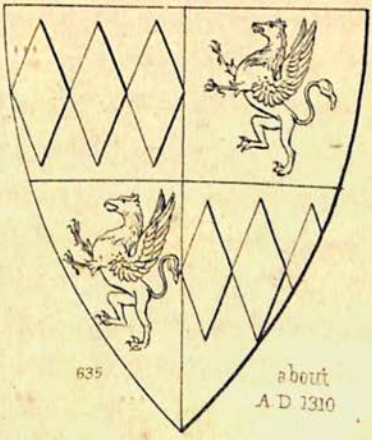
636. about A.D. 1250.

PIERS DE GAVESTON.



335 B about A.D. 1317

SYMON DE MONTAGU.



635 about A.D. 1310

Plate XIX.

LVIII. This quartered shield stands foremost in the blazonry of the Royal Heraldry of England. It appears differenced with the utmost heraldic skill, and impaled and quartered with a long array of noble and famous arms: and, as the Royal Shield, with no other change than in the number of the fleurs-de-lys, it continued in use until the accession of the STUARTS to the English Crown in the person of JAMES I, in the year 1603. The change in the 1st and 4th quarters from an azure field *semée de lys or*, to a field charged with *three golden fleurs-de-lys*, took place during the reign of HENRY IV, perhaps in the year 1403. This same change had been made by the French Kings as early as the year 1364. I must add that RICHARD II appears to have quartered *England and France*, as well as *France and England;* that is, he sometimes placed *England* and sometimes *France* in the first quarter.

PHILIPPA, the Queen of EDWARD III, on her secretum quarters her paternal arms of *Hainault* with those of her husband; thus, this seal is an early example of *compound quartering*. It is thus blazoned: quarterly, 1 and 4, grand quarters, ENGLAND; 2 and 3, grand quarters, 1 and 4, *or, a lion rampant sa.*, for FLANDERS; 2 and 3, *or, a lion rampant gu.*, for HOLLAND; No. 337. A small shield bearing these arms exquisitely carved in

No. 337. Queen PHILIPPA of HAINAULT.

alabaster yet exists upon the monument to Queen PHILIPPA herself in Westminster Abbey. On her other seals Queen PHILIPPA impales *England* and *Hainault*, and *France* and *England* and *Hainault*.

The first English subject who is recorded to have quartered arms, so far as it is at present known, was SYMON DE MONTAGU, whose shield, No. 635, Plate XIX, is marshalled as follows in the Roll of EDWARD II, A.D. 1308-1311:—

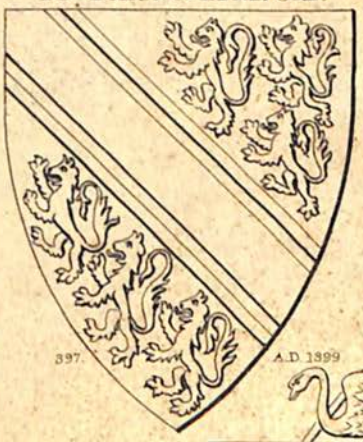
"*Sire Symon de Montagu,* QUARTILE *de Argent e de azure; en les quarters de azure les griffons de or; en les quarters de argent les daunces de goules.*" (The "*daunces*" are equivalent to a group of fusils conjoined in fesse across the shield, which is sometimes blazoned as a "*dancette*" or a *fesse dancettée.*) In this composition two distinct coats of arms borne by the MONTAGUES are marshalled together by quartering: that is to say,—1. "*Argent, a fesse engrailed* (or *dancettée*) *of three pieces gules,*" for "WILLIAM MONTAGUE," (Roll of HENRY III); and 2. "*azure, a griffin segreant or,*" for "SIMON DE MONTAGU," (Roll of Caerlaverock, A.D. 1300.); Nos. 636 and 636 A, Pl. XIX.

The inventory of his property, made in 1322, one year after the death of HUMPHREY DE BOHUN, third Earl of HEREFORD, at the battle of Boroughbridge, incidentally shews that marshalling arms by quartering two distinct coats that had become allied, was practised by English Heralds in the first quarter of the fourteenth century. Among the objects particularly specified is a *courte-pointe, quinte-point*, or quilt, embroidered quarterly, "*écartelé*" or "*quartelé,*" of the Arms of ENGLAND and HEREFORD. The Earl had married ELIZABETH PLANTAGENET, the youngest daughter of EDWARD I; so, in evident anticipation of impalement, he quarters the arms of his consort with his own; and, as the lady was a Princess, her arms appear in precedence in the first quarter.

These examples thus deprive JOHN HASTINGS, Earl of PEMBROKE, of the honour that has been assigned to him of having

SHIELDS OF ARMS OF THE DE BOHUNS.

DE BOHUN OF HEREFORD.

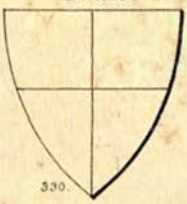


397. A.D. 1299

DE BOHUN OF NORTHAMPTON.

398. A.D. 1337

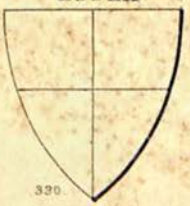
ESSEX



330.

201. A.D. 1320.

ESSEX

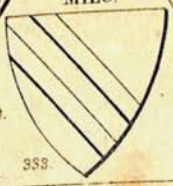


330.

WOODSTOCK — DE BOHUN.

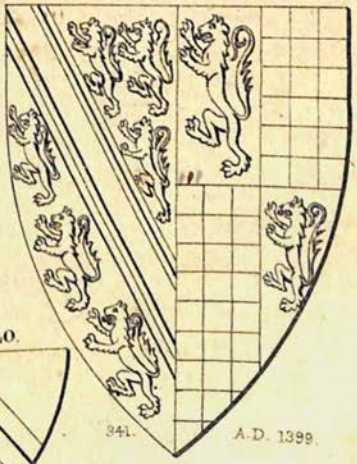
340. A.D. 1399.

MILO.



333.

DE BOHUN. — FITZALLAN & WARREN.



341. A.D. 1399.

Plate XX.

Plate XXI

Effigy of John de Hastings, Earl of Pembroke, from the Brass at Elsyng, Norfolk. AD 1847.

been the first English subject who quartered arms. This Earl married MARGARET PLANTAGENET, the youngest daughter of EDWARD III; and, in his shield of arms he marshalled by impalement *two quartered coats of arms*,—his own arms, HASTINGS and DE VALENCE quarterly, and FRANCE ANCIENT and ENGLAND quarterly, the arms of the Princess, his Countess: No. 338 A, p. 160.

In the fine Brass to Sir HUGH HASTINGS, at Elsyng in Norfolk, the date of which is 1347, there is an effigy of Earl JOHN, (who died in 1375), having his jupon charged with HASTINGS and DE VALENCE quarterly; No. 338, Pl. XXI. This same Brass also contains an effigy of EDWARD III himself in armour, and his jupon of arms bears FRANCE and ENGLAND *quarterly*. The shield of the Earl of PEMBROKE, No. 338 A, forms one of the small group, carved with the purest artistic feeling in alabaster, that still remains to shew how rich and splendid was the original heraldic adornment of the monument of his royal mother-in-law, Queen PHILIPPA.

In the course of the second half of the fourteenth century both quartering and impaling arms gradually became established as heraldic usages, and impaled and quartered shields soon began to abound; nor was it long before quarterings in many instances were very considerably increased in their numbers.

I now give a few additional early examples of both impalement and quartering.

In the well-known Roll of Arms of HENRY III, LE MARESCHAL charges a *lion rampant gules* upon a shield *per pale or and vert;* and the field of the shield of FITZ MAYHEWE, is *per pale az. and gu.:* and in the same Roll and in the Roll of Caerlaverock, the arms of DE VERE, DE MANDEVILLE, DE SAY, LE DESPENCER, DE ROCHEFORD, and DE BEAUCHAMP have the field *quarterly of two tinctures;* WM. DE BEAUCHAMP charges his quarterly shield with *a bend*, and the DE LACI of

the first Roll bears a *bendlet sable* upon a shield *quarterly or and gules.* Other examples occur in considerable numbers in other early Rolls. These early shields may be regarded as the prototypes of true impalement and quartering.

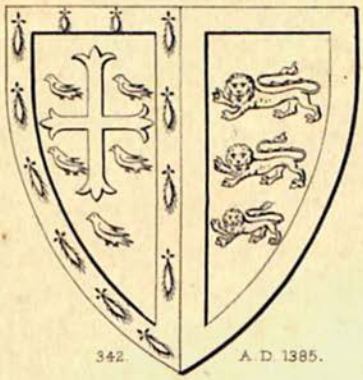
On the monument of EDWARD III, at Westminster, are two noble shields of his own royal arms of *France and England quarterly,* emblazoned in enamel; also, five others all of them quartered and some of them impaled also, smaller in size, but of equal excellence.

Another very fine example of the quartered royal shield is sculptured in the southern spandrel of the entrance archway to Westminster Hall: and other examples, most of them with labels, surround the monuments of Bishop BURGHERSH (about A.D. 1370) at Lincoln, Pl. XXXIV; of the BLACK PRINCE at Canterbury; and of Prince EDMOND of Langley, at King's Langley. King's College Chapel at Cambridge, also contains a splendid series of sculptured examples of the Royal quartered shield.

Upon the Brass of ALIANORE DE BOHUN, also at Westminster, A.D. 1399, are the following shields: 1. The shield of the husband of the Duchess ALIANORE, THOMAS PLANTAGENET, Duke of Gloucester—*France and England quarterly, within a bordure argent:* 2. The shield of the Duchess herself and her husband impaled; No. 340, Pl. XX. The Duchess ALIANORE quarters DE BOHUN and MILO of Hereford, Nos. 201, and 330, Pl. XX. 3. The shield of the father and mother of the Duchess ALIANORE—*De Bohun* impaling *Fitz-Alan* and *Warrenne quarterly,* No. 341, Pl. XX; *Fitz-Alan* is *gu., a lion rampt. or.*

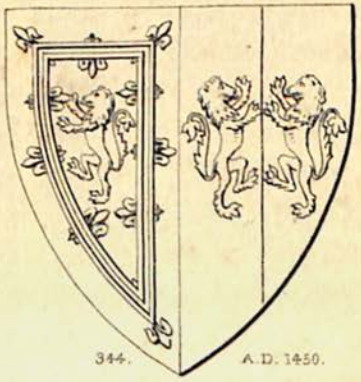
In a Roll of Arms, temp. RICHARD II, (A.D. 1392-1397,) the Arms of THOMAS, Duke of GLOUCESTER, are blazoned in this remarkable manner:—Quarterly, 1. FRANCE ANCIENT: 2 and 3. ENGLAND: 4. DE BOHUN, *and a Bordure argent, which encloses only the first three quarters.*

THOMAS HOLLAND.



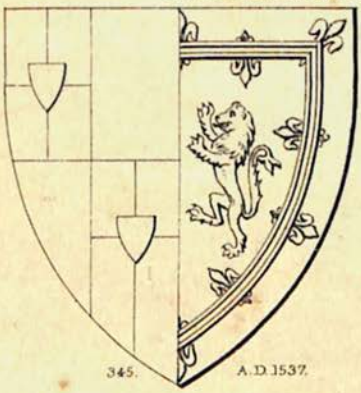
342. A. D. 1385.

JAMES II. MARY OF GUELDRES.



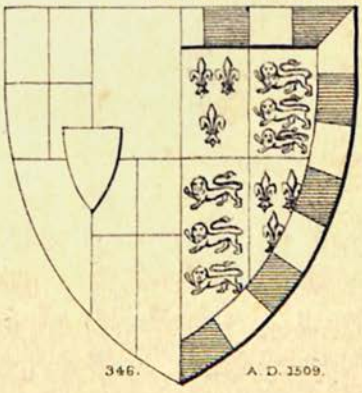
344. A. D. 1450.

MARGARET DOUGLAS.



345. A. D. 1537.

MARGARET BEAUFORT.

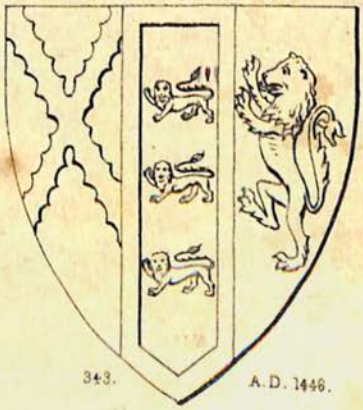


346. A. D. 1509.

EDMOND TUDOR. MARGARET BEAUFORT.

346 A. A. D. 1509.

TIPTOFT. HOLLAND. POWYS.



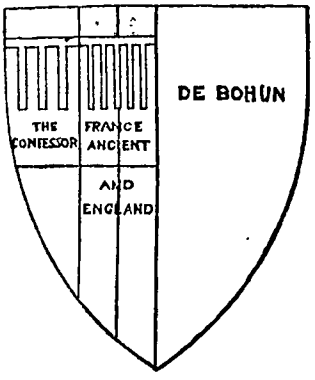
343. A. D. 1446.

In the second of these shields the bordure of WOODSTOCK is not dimidiated by the impalement. This is also the case in many other early examples of impaled shields which are charged with bordures. Thus, THOMAS HOLLAND, Earl of Kent, bore, as a special grant from RICHARD II, the Arms of the CONFESSOR, No. 78, Pl. I, *within a bordure ermine*, impaling *Holland modern*, that is, impaling *England within a bordure argent.* Upon the seal of this THOMAS HOLLAND his shield is charged with the impaled arms, having both the bordures complete; as in No. 342, Pl. XXII. In the Seal, the same composition is repeated upon the sleeved jupon of the Earl himself and upon the barding of his charger. Considerably later, A.D. 1446, the Brass of Lady TIPTOFT, at Enfield, displays a shield charged with a double impalement; that is, *Tiptoft*, No. 300 A, Pl. XVII, (*arg., a saltire engrailed gu.*) impaling *Holland*, and this impaled coat impaling *Powys*, No. 300 B, (*or, a lion rampt. gu.*): here, as before, the bordure of Holland is blazoned without any dimidiation. In like manner, upon the seal of MARY of GUELDRES, Queen of JAMES II, of Scotland, A.D. 1459, No. 344, Pl. XXII, the complete tressure appears upon the impaled shield: but upon the monument of MARGARET, Countess of Lennox, the mother of Lord DARNLEY, in Westminster Abbey, one of the shields (all of them elaborately quartered) impales SCOTLAND, having the tressure dimidiated by impalement, No. 345, Pl. XXII. In No. 344, the arms of GUELDRES are—*az., a lion rampt. or;* impaling HOLLAND, *or, a lion rampt. sa.*, the two lions respecting each other, after the usage of Continental Heraldry. One of the quartered and impaled shields upon the monument of MARGARET of Richmond, mother of HENRY VII, bears FRANCE MODERN and ENGLAND QUARTERLY, within a bordure compony, which bordure is dimidiated; No. 346, Pl. XXII: the dexter half of this shield, which is placed at the east end of the monument, bears the arms of THOMAS STANLEY, Earl of DERBY. The shield at the

west end of this fine monument bears TUDOR, No. 482, Pl. XXXII, impaling BEAUFORT, both the bordures being dimidiated; No. 346 A, Pl. XXII.

Upon one of his seals JOHN PLANTAGENET of GHENT impales *Castile and Leon* with *France and England differenced with a label ermine;* and in this instance, in honor of his royal consort, CONSTANCE of CASTILE and LEON, he places his own arms on the sinister side of the shield: in his other impaled shields the arms of this Prince occupy the customary dexter half of the escutcheon: he also used seals bearing his own arms without any impalement.

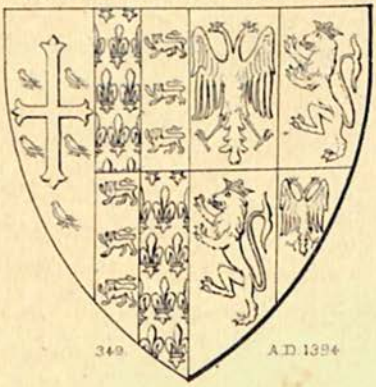
HENRY BOLINGBROKE, afterwards HENRY IV, during his father's lifetime bore *England* differenced with a label of Lancaster; but, on the death of JOHN of GHENT, he assumed the arms his father had borne, and those arms he sometimes impaled with the coat of the CONFESSOR. On one of his seals, certainly engraved and used between Feb. 3, and September 30, 1399, (the dates of his father's death and his own accession), HENRY bears the CONFESSOR differenced with a label of three points, impaling *France and England quarterly*, with a label of five points of *Brittany* impaling *Lancaster*, and this impaled coat impaling *De Bohun*, for MARY DE BOHUN, his first wife who died A.D. 1394. The annexed diagram, No. 347, shows



No. 347.

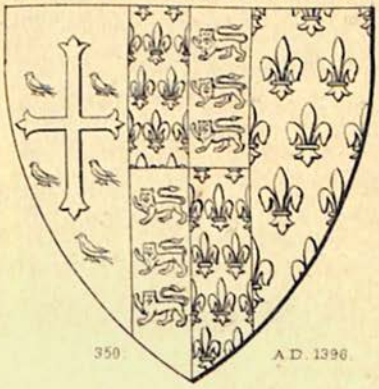
this remarkable aggroupment. In the original seal, the shield

RICHARD II. – ANNE OF BOHEMIA.



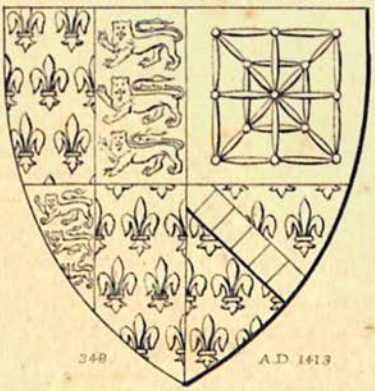
349. A.D. 1394

RICHARD II. – ISABEL OF FRANCE.



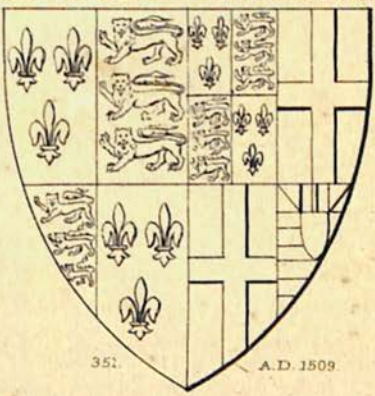
350. A.D. 1396.

HENRY IV. – JOAN OF NAVARRE.



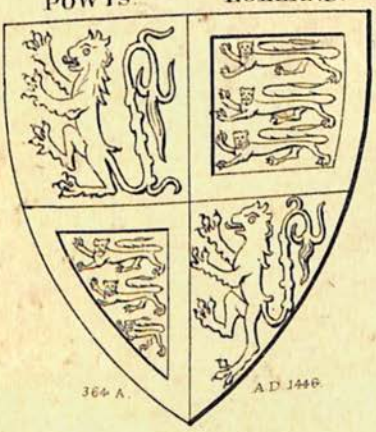
348. A.D. 1413.

HENRY VII. – ELIZ. OF YORK.



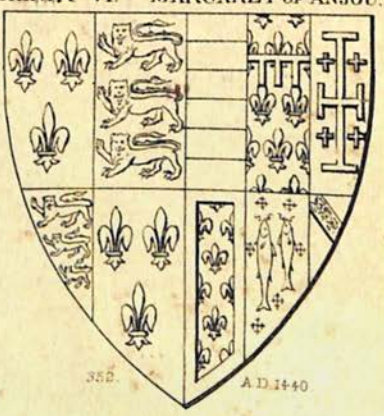
351. A.D. 1509.

POWYS. HOLLAND.



364 A. A.D. 1446.

HENRY VI. – MARGARET OF ANJOU.



352. A.D. 1440.

hangs diagonally from a large helm surmounted by the lion crest and on either side is an ostrich feather, curiously entwined with a ribbon charged with the word SO VE REY NE.

Upon his monument at Canterbury, HENRY IV charges the first and fourth quarters of his shield with *France Modern ;* and it is probable that his Queen JOAN shortly after her second marriage adopted the *three fleurs-de-lys* in place of the field *semée de lys.* In the Canterbury Shield, *France Modern and England quarterly* impales *Navarre and Eureux.*

HENRY VI, impaled the arms of his Queen, MARGARET of ANJOU ; and thus his own quartered arms, in No. 352, Pl. XXIII, are seen to be marshalled by impalement with a coat of *six quarterings.* These quarterings of Queen MARGARET are blazoned in Chap. XIX, Section 5.

EDWARD IV, as if he felt it to be a point of honor that his Queen should be distinguished by an heraldic display at least equal in its quarterings to the insignia of her Lancastrian rival, granted a series of augmentations to ELIZABETH WIDVILLE on her marriage with him, all of which were duly blazoned on their impaled shield. This example was imitated and improved in a characteristic manner by HENRY VIII, in his grants of arms to his successive Consorts. See Chapter XIX, Section 5.

JOANE of NAVARRE, the second wife of HENRY IV, (she was the widow of JOHN DE MONTFORT, Duke of BRITTANY, and she married HENRY IV in 1403,) impaled with her husband's arms those of her father, CHARLES II, King of *Navarre* and Count of *Eureux;* and she bore *Navarre and Eureux* per fesse, the former in chief, and the latter (*France Ancient charged with a bend compony arg. and gu.*) in base, No. 348, Pl. XXIII.

RICHARD II impaled the *Confessor* with *France and England quarterly,* and again to the sinister impaled *Bohemia* for ANNE, his first Queen, No. 349, Pl. XXIII ; afterwards, for ISABELLA, his second Queen, RICHARD substituted *France Ancient* in the

sinister impalement, No. 350, Pl. XXIII; see also No. 529, Pl. XXXV.

Upon his monument in his own chapel at Westminster, HENRY VII displays a shield charged with his royal arms of *France Modern and England quarterly*, impaling the arms of ELIZABETH of YORK, that is, *quarterly, in the first grand quarter, France Modern and England quarterly*, for her father, EDWARD IV; 2. and 3. *Ulster, (or, a cross gu.)*; and 4. *Mortimer*,—to declare her descent from the Houses of both York and Clarence; No. 351, Pl. XXIII.

Again, the arms of RICHARD III, impaling those of his Queen, ANNE NEVILLE, are blazoned in the WARWICK ROLL, now preserved in the College of Arms, as follows—*France Modern and England quarterly*, in the dexter half of the escutcheon, impaling, *quarterly*, 1. *Newburgh, (chequée arg. and az., a chev. erm.,)* impaling *Beauchamp, (gu., a fesse between six crosses crosslets or)*: 2. *Montagu, (arg., three fusils conjoined in fesse gu.,)* impaling *Monthermer, (or, an eagle displayed vert,)*: 3. *Neville, (gu., a saltire arg.,)* differenced with a label compony of silver and azure: and 4. *De Clare*, impaling *Le Despencer.*

From the Windsor Garter-Plates I obtain the four following examples of Marshalling:—

Sir JOHN NEVILLE, K.G., Lord MONTAGU, (afterwards Duke of NORTHUMBERLAND,) brother of RICHARD NEVILLE, Earl of WARWICK, married ISABELLE, daughter and heiress of Sir EDMOND ENGLETHORPE; and he fell, A.D. 1471, at Barnet: Quarterly; 1 and 4. *Montagu*; 2 and 3. *Neville*, differenced with *a label of three points compony arg. and az.*; charged in pretence with an inescutcheon bearing, quarterly: 1. *Bradstone, (arg., on a canton gu., a rose or)*; 2. *Englethorpe, (gu., a cross engrailed arg.)*; 3. *De la Pole, (az., on a fesse, between three leopard's faces or, an annulet gu.)*; 4. *Montagu.*

RICHARD BEAUCHAMP, K.G., Earl of WARWICK, (died 1439): *Quarterly*: 1 and 4. *Beauchamp*; 2 and 3. *Newburgh*, and, in

pretence, the arms of his wife, ISABELLE, daughter and heiress of THOMAS LE DESPENCER, Earl of GLOUCESTER: *Quarterly:* 1 and 4. *De Clare;* 2 and 3. *Le Despencer.*

Thus these noblemen associated the arms of the great Heiresses, their consorts, with their own, in their capacity of Knights of the Garter.

JOHN DE VERE, K.G., Earl of OXFORD, (his grandfather, another JOHN DE VERE, married ELIZABETH, daughter and heiress of Sir JOHN DE HOWARD): *Quarterly:* 1 and 4. *De Vere;* 2 and 3. *Howard ancient.*

HENRY, LORD STAFFORD, K.G., (second son of HENRY STAFFORD, second Duke of BUCKINGHAM): *Quarterly:* 1. *Woodstock,* No. 340, Pl. XX); 2. *De Bohun,* (No. 397); 3. *Stafford, (or, a chevron gu.);* 4. *De Bohun of Northampton,* (No. 398); differenced on the fesse point with *a crescent.*

In our own times, we have seen a very singular example of Quartering in the arms of the late lamented PRINCE CONSORT, No. 353. H.R.H. Prince ALBERT differenced the Royal Arms of England, which he quartered in the first and fourth quarters, with a label argent charged on the central point with the Cross of ST. GEORGE—an anomaly in Heraldry, and indeed an heraldic contradiction, for which I am altogether unable to offer any explanation. Had the Prince borne the Royal Shield of England (*England, Scotland, and Ireland, quarterly*) alone, in that case a label for difference would have been both a necessary and an expressive accessory to his shield; but to have differenced the Royal Arms when quarterly quartered, as in No. 353, in heraldic language was to suggest, (for it cannot possibly be said to have spoken plainly), that the Royal Consort of the Prince was some near relative to the Sovereign of England, but not the illustrious Lady herself who wears the Crown of these realms. The paternal coat of His late Royal Highness, marshalled in the 2nd and 3rd quarters of No. 353, is *barry of ten, or and sable, a bend treflée,* or, *a crown of rue in bend, vert* for SAXONY.

I conclude this brief series of examples with the historical shield of four quarters, which, next to the Royal Armoury, stands at the head of the modern Heraldry of England—the Shield of the EARL MARSHAL, the DUKE OF NORFOLK. This Shield, No. 299, (as I have already shewn) thus marshals four coats of arms of high renown in English history: 1. *Howard;* 2. *De Brotherton;* 3. *De Warrenne;* and 4. *De Mowbray.* The blazon of these arms has been given.

In Quartering Arms in our own times, we have to keep in remembrance that the first quarter is always to be charged with the arms that are the most important in the group; and also that the other coats take precedence in the quartered composition in their order of chronological association, that is, as they severally were added to the group, and incorporated with it—as modern Heralds say, as they were "brought in." With a view to illustrate Marshalling as it is now practised, I proceed to exemplify the varied treatment of two Coats of Arms under different conditions of this process. I shall employ throughout the Shields of STAFFORD and BUTLER, Nos. 319 A, and 319 B, which I have already shown combined by simple impalement in No. 319. That impaled Shield sets forth that the Stafford who married a Butler had impaled his wife's arms, (which she bore as her Father's Daughter, and not as his Heiress, or Co-Heiress), with his own arms of Stafford. But, should the Lady be an Heiress or Co-Heiress of the House of Butler, instead of Impalement, another process would be adopted. The Arms of the *Heiress* are placed upon a small shield *in Pretence* upon the Shield of Stafford. And this would be done by each *Co-Heiress* on her marriage, should there be Co-Heiresses. This marshalling is shown in No. 354, Pl. XXIV. The Impaled Shield, No. 319, is not hereditary, and the Butler Arms would not be transmitted to the issue of the marriage. But the Arms of the Heiress are hereditary, and would be transmitted. They are to be permanently asso-

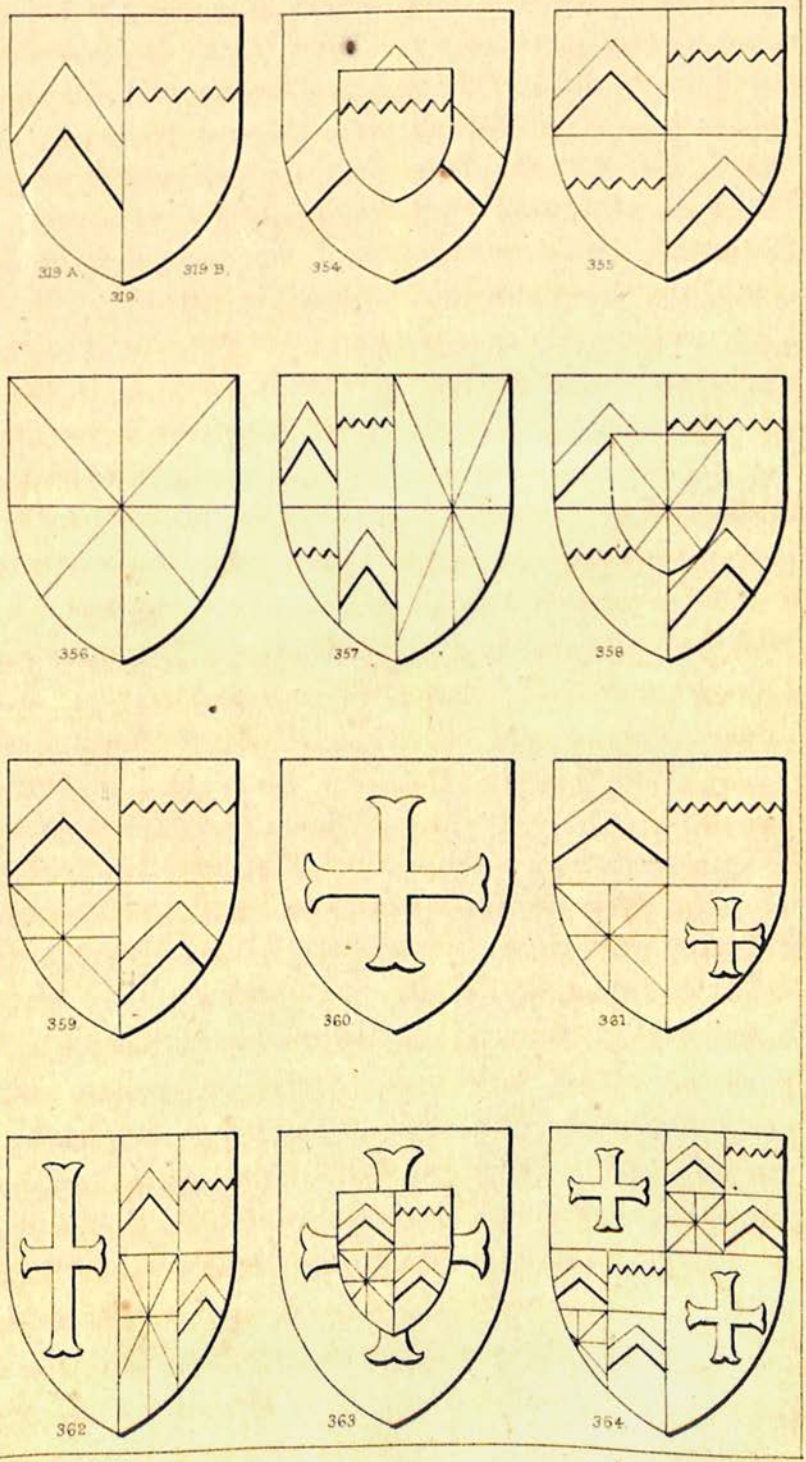


Plate XXIV.

ciated with the Arms of Stafford, and the two together are to become the *Quartered Arms* of the succeeding Representatives and Heirs of the united Houses of Stafford and Butler. Thus, if the Butler Lady *were not* an Heiress, her Children and Representatives would bear simply their father's arms of Stafford, as No. 319 A; but the Children and Representatives of the Butler Lady who *was* an Heiress, would *quarter Butler with Stafford*, as in No. 355, which has in the 1st and 4th Quarters Stafford, and Butler in the 2nd and 3rd Quarters. The Blazon would be, *Quarterly*, 1*st* and 4*th*, STAFFORD; 2*nd* and 3*rd*, BUTLER.

Now, assuming that another Stafford, a son, or lineal descendant of this Butler Heiress, and himself therefore bearing "Stafford and Butler quarterly," No. 355, should marry a CAMPBELL; then, as before, if the lady be not an Heiress, he simply *impales* CAMPBELL, No. 356, *gyronny or and sable*, with his own quartered Arms, as in No. 357; or, if the Lady be an Heiress, upon his own quartered shield he places CAMPBELL *in pretence*, as in No. 358. From thenceforward the hereditary shield includes Campbell in its Quarterings, and it assumes the aspect of No. 359. And so, in precisely the same manner, other Quarterings might be introduced during the lapse of time; or the shield, No. 359, with its three Quarterings, might long remain unchanged.

There yet remains one contingency that requires attention. In the case of a Daughter of the Campbell Heiress, any such Lady would bear the arms of Stafford, Butler and Campbell quarterly, No. 359, on a Lozenge, and not on a Shield. Were she to marry, if she herself were not to be an Heiress, her Husband would simply *impale* with his own Arms her quartered Arms; and their children would bear their Father's Arms only. But if she, like her mother, were to be an Heiress, then, as before, her Husband would charge her quartered Arms upon a separate shield *in pretence* upon his own; and their Children

and Descendants would *quarter the quartered Shield of the Heiress.* This must be exemplified.

Suppose the Daughter of the Campbell Heiress, (who would bear No. 359,) to marry a BENTINCK, who bears, *Az., a Cross moline arg.*, No. 360; if she is *not* an Heiress, her quartered shield is impaled by her Husband, as in No. 362; but if an Heiress, her quartered shield is set in Pretence upon the Bentinck Arms, as in No. 363. In order to transmit these Arms by means of Quartering, a new modification of that process will be necessary, since now a *quartered shield* has to be *quartered.* The Marshalling now proceeds by *Quarterly Quartering.* Here, as in No. 16, p. 17, the primary Quarters are *Grand Quarters*, any or all of which may be quartered. We require a Shield quarterly quartered in the 2nd and 3rd Quarters, as No. 364. In this shield, Grand Quarters 1 and 4 bear Bentinck; and Grand Quarters 2 and 3 are each charged with Stafford, Butler and Campbell. This shield becomes hereditary, and admits of further quarterings, should occasions arise, upon the same system. If a son of the Campbell Heiress, who had married a Stafford-Butler, were to marry a Bentinck, he would simply impale her arms, or if she were an heiress, would charge them in pretence upon his quartered shield, No. 359; and in this last case, his children would quarter *Bentinck* in the fourth quarter, as in No. 361.

Should a man bearing a quartered shield marry an heiress, he would place her arms in pretence upon his own quartered shield. Should her arms be quartered, then the hereditary shield would be quarterly quartered, and each of the grand quarters would be quartered; and the quartered arms of the father would be in the 1st and 4th Grand Quarters, and the quartered arms of the mother in the 2nd and 3rd Grand Quarters. If any student will work out such a system of marshalling, he will speedily become familiar with the entire range of quartering, while at the same time he will be impressed with

the versatility and the precision of heraldic chronicles. The Peerage, with such old authorities as may be available, will furnish an ample variety of examples for study and practice.

Augmentations of Honor, which in the first instance are charged upon small shields of pretence, are never quartered, but always retain their original position as integral components of their own shields, whether those shields themselves be or be not quartered. See Chap. XXVIII.

When any coat of arms that bears a *Bordure* or a *Tressure*, is marshalled quarterly with other coats, then no part of the bordure or tressure is to be omitted in the quartered coat: that is, *Quartering does not affect a Bordure or Tressure.* Thus, in the Royal Arms, No. 334, the Tressure of Scotland is blazoned complete in the second quarter; and in No. 364 A, Pl. XXIII, from the Brass to Lady TIPTOFT, at Enfield, A.D. 1446, *Powys* quarters *Holland*, Holland retaining in both quarters the silver bordure complete.

Marks of Cadency remain unaffected by quartering, and if they have been assumed, and are retained, they may be transmitted and may become hereditary. Thus, the Label of the COURTENAYS has long ceased to be a Difference, and has become an integral component of the Courtenay Arms: but, in the Roll of HENRY III, the representative of this Family bears, *or, three torteaux*, without any label.

Archbishops and *Bishops* impale their paternal Arms with the Arms of their Sees, placing the latter on the dexter side of their shields.

The Arms of the *Herald Kings* are marshalled after the same manner; that is, they place their Official Arms on the Dexter side of their shields, impaling their hereditary insignia.

The Daughter of a Peer bears her Father's Arms, but without any Coronet or Supporters, and her Husband impales her Arms which do not become hereditary.

Should a *Widower* marry again, he sometimes impales the

Arms of both his wives, the two being placed in the sinister half of the shield, those of the first wife in Chief, and of the second in Base, or both coats marshalled per pale. But if the former wife should have been an Heiress, her Arms would appear in pretence upon those of her husband on the dexter side, and the Arms of the second wife would be impaled in the ordinary manner; and, contrariwise, if the second wife be an Heiress, her Arms would be charged in pretence upon the shield still impaled as at first. In case both the ladies should be Heiresses, the husband might quarter the Arms of his first wife with his own, then impale the quartered composition with his own Arms, and charge the Arms of the second wife on a shield of pretence over all. The hereditary quarterings in such instances would have to be determined in accordance with the special circumstances of each particular case, but always in strict adherence to heraldic principle and heraldic rule.

An unmarried Lady bears her paternal coat of arms, whether single or quartered, upon a *Lozenge*, without any Crest. See No. 104. This most inconvenient lozenge was in use at an early period.

A Widow, not an heiress, retains the impaled Arms as borne by her late husband and herself; or, if an Heiress, a Widow retains her husband's Arms charged with her own in pretence; but, in either case, the Arms of a Widow are borne upon a *Lozenge*, and without a Crest. Should a Widow marry a second time, unless her former husband was a Peer, she ceases to bear his Arms. The Marshalling of the Arms of the Widow of a Peer who may marry again is given in the next section of this Chapter.

The Arms of *Corporate Bodies*, and also of *Institutions* and *Associations*, of whatsoever kind, may be marshalled by means of regular quartering, the several coats of arms being arranged and assigned to their proper quarters in the Compound Composition in the order of their relative precedence.

Marshalling by Incorporation, that is, instead of quartering, actually constructing a single coat of arms from the component elements of two or more distinct heraldic compositions, is generally repudiated by modern Heralds, as inconsistent with that distinct and expressive definition which Heraldry impresses on its productions. Still, a foremost place in the very front rank of English Heraldry must be assigned to the UNION JACK, which, as I have shown, is an example of such Marshalling by Incorporation. (See Nos. 63 and 64, p. 26; also Chapter XVIII.)

II. THE DISPOSITION AND AGGROUPMENT OF TWO OR MORE SHIELDS OF ARMS, SO THAT THEY SHALL FORM AND CONSTITUTE A SINGLE HERALDIC COMPOSITION.

In many cases, Marshalling requires that Shields of Arms should retain their individual characteristics, while they also have to form associations with other heraldic compositions. This is effected by grouping together the allied shields.

Knights of the Garter, the Bath, and other Orders, if married, bear two shields. On the first, placed to the dexter, are the paternal Arms of the Knight himself, being surrounded with the Insignia of his Order of Knighthood. On the second shield he bears his own Arms repeated, without any Knightly Insignia, impaling those of his wife, or charged with them in pretence.

Though not customary in actual practice, a similar arrangement might be adopted, in exact comformity with heraldic rule, in the instances of Archbishops and Bishops who are married.

A Peeress in her own Right bears her hereditary arms (without Helm or Crest) on a Lozenge, with her Coronet and supporters. If she be married to a Peer, both her Arms and those of her husband are fully blazoned, and the Shield and the Lozenge are grouped together to form a single Compound Composition, precedence being given to the achievement of the higher rank. If she be married to a Commoner, her husband charges her

paternal Arms ensigned with her Coronet, in Pretence upon his own; and she also bears her own Achievement of Arms, distinct and complete, as she bore it before her marriage: and, in this instance also, the Lozenge and the Shield are grouped together, the Lozenge yielding precedence.

If the *Widow of a Peer* should marry a Commoner, she continues to bear the Arms of her former husband, as before, on a separate Lozenge; and, on another Shield her second husband impales or charges in pretence her paternal Arms, the two forming a single group, the shield having precedence. Should she marry a second peer, she would not retain the Arms of her former husband, unless his rank had been higher than that of her second husband.

Royal Personages, when married, bear their own Arms, being both the Arms of their Dominion and also their Personal Insignia, alone on a separate shield, which is placed to the dexter; and a second shield bears the impaled arms of the husband and the wife, the arms of the personage of the higher rank being to the dexter. In some instances, quartering is used in the second shield instead of impalement,—a practice that ought to be altogether discontinued.

Two or more shields may be grouped together by placing them upon a mantle of crimson velvet lined with ermine; or by the instrumentality of any such simple accessories as the artist may devise. Or it may be sufficient either to place the shields, or the shield and lozenge, side by side, or to arrange them in such a manner that the shield to the dexter should rest upon the dexter chief of the other shield or of the lozenge.

III. MARSHALLING THE ACCESSORIES OF ANY SHIELD, LOZENGE OR GROUP, is necessarily determined by the circumstances of every individual case.

The Accessories are the *Helm, Wreath, Cap, Crest-Coronet, Crest, Coronet, Crown, Mantling, Supporters, Scroll and Motto,*

Badges, and *Knightly* or *Official Insignia*. The several characteristics and uses of these accessories having been described in Chapter XIV, their treatment in Marshalling requires but brief notice.

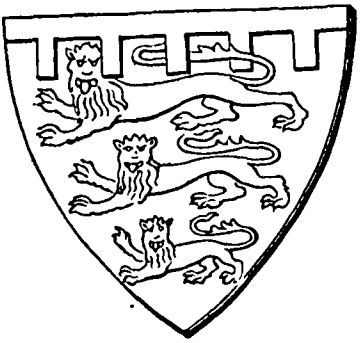
The *Helm* always rests upon the chief of the Shield. Commoners and Baronets have their *Crests* placed upon their Helms, the Crest in every case being supported by its Wreath, Cap or Crest-Coronet. Peers and Princes place the *Coronet* of their rank upon their Helm, and their *Crest* duly supported is introduced above the Coronet. The Sovereign places the ROYAL CREST above the Imperial Crown. The *Mantling* always falls, or is displayed, from the back of the Helm. The *Scroll and Motto*, and also all *Badges* are placed below the shield: but should any Motto have a special reference to the Crest, in that case such Motto should stand either in chief of the entire achievement, or, if only the crest and the shield are blazoned, it may intervene between them. The *Supporters* are to be adjusted to the Shield or Lozenge in such a manner, that they may appear to be in the act of supporting and protecting it. Supporters and Crests also admit *Marks of Cadency*.

Official Insignia may be associated with any achievement, in such a manner as may be best calculated to display them with becoming effect. Thus, the official staves of the *Earl Marshal* are blazoned and crossed behind his shield. An Official Badge or Jewel may be suspended from the shield itself. Other objects and devices must determine their own most appropriate display, care being taken that the true Heraldic Achievement should maintain its own distinct individuality.

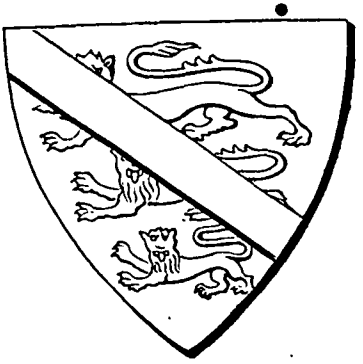
Knightly Insignia are always associated with Achievements of Arms. The Garter and Motto of the Order encircle the shields of all *Knights of the Garter;* and the Collar, with the George, may also be blazoned about the Garter itself. *Knights of the Bath* encircle their Shield with a Red Riband charged with the Motto of the Order, and having the Jewel depending.

In like manner, the *Knights of the Thistle* and *of St. Patrick, of St. Michael and of St. George*, and of the *Star of India*, place the Ribands of their Orders with their Mottos, each about his own shield. These Ribands are severally Green, Sky Blue, Deep Blue with a Scarlet Stripe, and Light Blue having edges of White. The Badge or Jewel of each Order depends from the Riband. The Collars also of all these Orders may be blazoned about the shield of any Knight: and a Knight of more than one Order may display the Insignia of each Order. In like manner, *all honorable Insignia* of every kind may be displayed in association with a Shield or Achievement of Arms. And, in accordance with the same rule, *Foreign Orders and Insignia* may be displayed, provided that they have been duly recognized and admitted in this country.

No. 338 A. Shield of JOHN DE HASTINGS, K.G., Earl of PEMBROKE, quartering *De Hastings* and *De Valence*, and impaling *France Ancient* and *England* quarterly: from the Monument of Queen PHILIPPA in Westminster Abbey. See p. 145.



No. 470.
EDWARD I, AS PRINCE ROYAL.



No. 471.
HENRY OF LANCASTER.

CHAPTER XV.

CADENCY.

BY CADENCY Heralds distinguish the different individuals or the several branches of the same family, all of whom, in right of their common descent, inherit and bear the same arms.

A shield of arms may thus be "differenced," either by modifying or adding to the original blazon, while retaining its distinctive character; or by introducing upon the shield some fresh charge, which is to take no part in the actual composition of the arms, but is to have a special and a separate existence of its own as a "Difference."

The modified shield, when once adopted, would become in fact an independent heraldic composition, and would be permanently retained, while yet at the same time it would indicate clearly and emphatically both its origin and its alliances.

The shield, on the other hand, that in its own blazon remains unchanged and without even the very slightest modification, but is *differenced* by a "Mark," or "Marks of Cadency," would

be borne only as a temporary distinction, contingent upon the duration or the change of certain conditions; and, subsequently such a shield would alter its Differences or remove them altogether, in accordance with the new requirements of advancing time. In these changes in the "Marks of Cadency" which may be borne at different times by the same individuals, and in the origin of the "Marks" themselves, the student of Historical Heraldry will find lying open before him a wide field for singularly interesting and attractive inquiry.

Occasionally, more than one Mark of Cadency appears in the same shield; and it also was a practice habitually prevalent with the early Heralds to *difference their Differences*, that is, to charge one Mark of Cadency upon another.

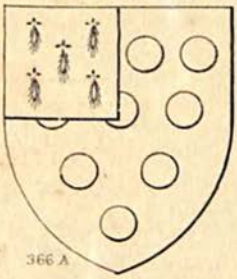
I. The former of the two processes for Differencing Arms may be effected, first, by *changing the tincture* either of the field, or of the ordinary, or of any other charge, in any Heraldic Composition.

Thus, in the time of HENRY III, the two FURNIVALS appear bearing, the one upon a field of gold, and the other upon a field of silver, the same red bend and the same six martlets also red. This shield, No. 365, Plate XXV, is repeated in the curious monument to a lady of the same family in Selby Church, Yorkshire. At the same period the brothers DE LA ZOUCHE severally bear *gules, bezantée,* and *azure, bezantée,* No. 366. The DE LA ZOUCHES subsequently further difference their shield by introducing a *canton ermine,* as appears in the Brass to Lady WILLOUGHBY DE ERESBY, A.D. 1391, at Spilsby in Lincolnshire, No. 366 A; and also by charging their shield with a *label azure,* a *chevron ermine,* No. 366 B, Pl. LXVII, and a *bend arg.* (Roll EDWARD II, 1308-1314).

The DE GENEVILLES bear, the elder, *sa., three barnacles in pale or, and on a chief erm. a demi-lion rampt. issuant gu.,* No. 131 A, Pl. XIV; the younger simply differencing the same arms by changing the tincture of the field of his shield from

CHAPTER XV

DE LA ZOUCHE.

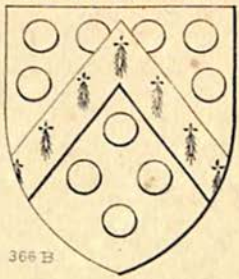


366 A

DE BREWYS.

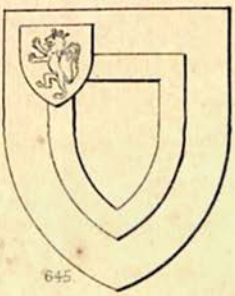
390 A

DE LA ZOUCHE.



366 B

DE BALLIOL.



645

DALTON.

391 A

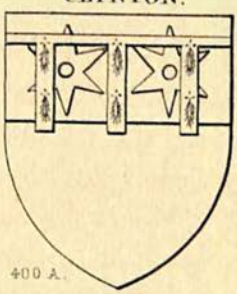
DE SEGRAVE.

655

OUCHTRED.

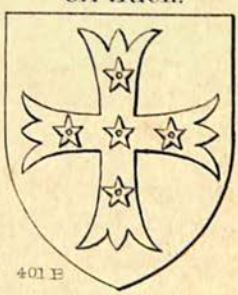
401 A

CLYNTON.



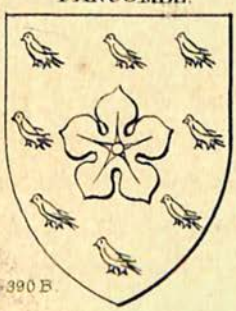
400 A

OITTRICH.



401 B

FANCOMBE.

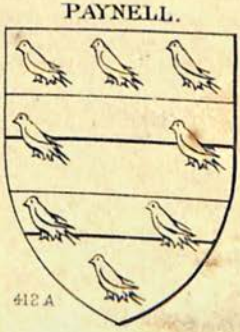


390 B

DE WARRE.

391 B

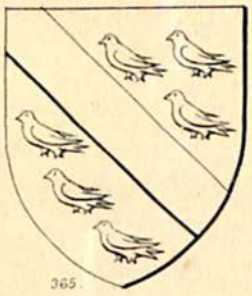
PAYNELL.



412 A

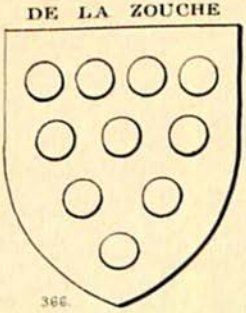
Plate LXVII

FURNIVAL.



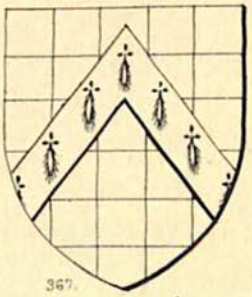
365.

DE LA ZOUCHE



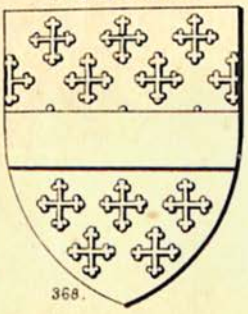
366.

NEWBURGH.



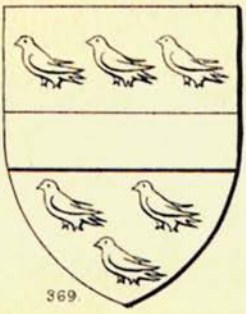
367.

BEAUCHAMP.



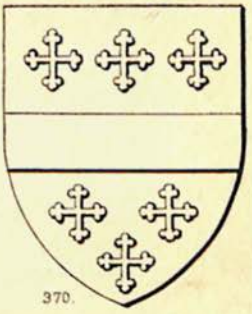
368.

BEAUCHAMP.



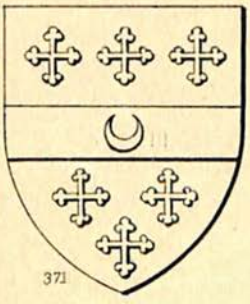
369.

BEAUCHAMP.



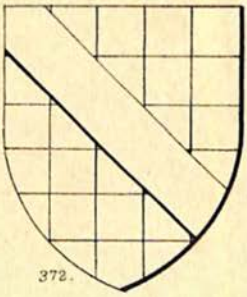
370.

BEAUCHAMP.



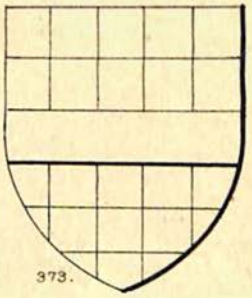
371.

CLIFFORD.



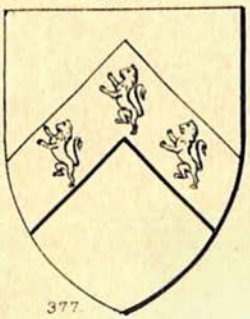
372.

CLIFFORD.



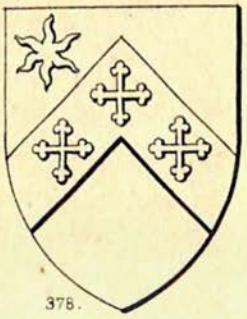
373.

COBHAM.



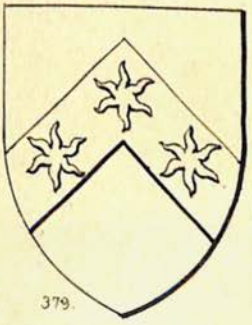
377.

COBHAM.



378.

COBHAM.



379.

Plate XXV.

sable to *azure*; (Rolls, H. III.) These arms of the De Genevilles may be considered to exemplify the compounding two distinct coats; and, in the instance of the FURNIVALS, in like manner, it may fairly be assumed that their bend was first borne by them alone, and that the Martlets were afterwards added for "difference." The MORTIMERS difference by changing the tincture of their inescutcheon from *argent* to *ermine*, Nos. 99 and 99 A, p. 31; HUGH DE MORTIMER, of Chelmarsh, substitutes *gules* for the *azure* of the original shield; and (Roll EDWARD II), ROGER and JOHN DE MORTIMER severally charge their silver inescutcheons with a *saltire gules*, and a *lion rampt. purpure*. The change from *argent* to *ermine* for the tincture of the field was frequently adopted, as by the MONTACUTES; or for the tincture of an ordinary, as in their chevron by the BERKELEYS. Again, (Roll EDWARD II), Sir GILES DE BREWYS bears, *arg., crusilée, a lion rampt. queue fourchée gu.*; and Sir RICHARD differences this same shield by charging his lion and his crosslets on a field *ermine*, No. 390 A, Pl. LXVII. Sir WM. DE BREWYS bears, *az., crusilée, a lion rampt. or*, thus changing both the original tinctures; and another Sir WILLIAM differences this last shield by charging a *fleur-de-lys gules* upon the shoulder of the lion. Sir JOHN DE BREWYS, temp. EDWARD III, introduces another slight modification; he bears, *az., crusilée, a lion rampt. or, crowned and armed gu.*, (Calais Roll, A.D. 1347); and, seventy-five years later, the same shield, No. 390, Pl. XXXVII, is six times repeated in the Brass to another JOHN DE BREWYS, at Wiston in Sussex. In the Calais Roll a second Sir JOHN DE BREWYS appears, who differences simply by bearing his lion without a crown. Sir WILLIAM FITZ WARYN, or FITZ WARREN bears, *quarterly, per fesse indented, arg. and gu.*, and Sir JOHN differences this shield with a label of three points azure, (Calais Roll); but the Garter-Plate of Sir WILLIAM FITZ WARYN, K.G., (died 1362), changes the *argent* for *ermine*. The arms of DE ROS appear varied in their tinctures in the

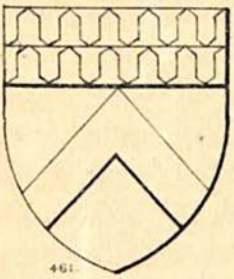
following manner: *gu., three water-bougets arg.*, No. 374. Pl. XXVII; then *ermine* takes the place of *argent;* and again, the same charges *sable* are blazoned on a shield *or*. This shield of De Ros appears amongst the Windsor Garter-Plates, in the well known effigy in the Temple Church, and in the Spilsby Brass, and it is also blazoned in the early Rolls of Arms; in the Roll of Richard II, William de Ros bears, *gu., three water-bougets arg., the first charged with a crescent sable.*

The Caerlaverock Roll gives an example of a double change of tincture in the banner of John Paignel, a friend and comrade of the brothers De Hastings, who bears, *vert, a maunche or.* The Earl himself displays the Hastings banner, *or, a maunche gu.*, which his brother Edmond de Hastings differences with a *label of five points vert.* This Hastings label sometimes appears blazoned *sable;* it is *vert*, however, in the Roll of Edward II, as in the Caer. Roll. William Bardolf bears, *az, three cinquefoils or*, (Rolls Henry III and Caerlaverock), No. 388 B, Pl. XXVII. Another William Bardolf, (Roll of Edward II) bears, *az. three cinquefoils, arg.;* and Thomas and John Bardolf severally bear, *or, three cinquefoils az.*, and *gu., three cinquefoils arg.* And, once more, Philip D'Arcy bears, *arg., three roses gu.*, (Rolls Henry III, and Edward II): in the Calais Roll this shield is blazoned for Sir John D'Arcy, *arg., three cinquefoils gu.* William D'Arcy differences his shield to, *gu., three roses arg.*, (Roll Edward II); Robert D'Arcy bears the red roses upon silver within *a bordure indented sable;* Norman, instead of this bordure, differences the same shield with a *label of three points azure;* and John bears, *az., crusilée, three roses arg.*, (Roll Edward II). I must reserve for future consideration other differenced shields of both the D'Arcies and the Bardolfs.

Secondly, retaining the identity of the tinctures, the Cadency may be effected by introducing some fresh charge, of at least a comparatively subordinate character, and incorporating it

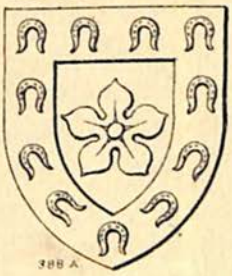
CHAPTER XVI

DE SAINT QUINTIN.



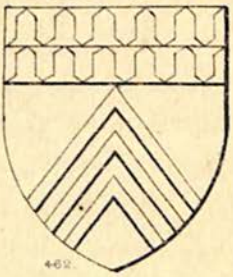
461.

DE UMPHRAVILLE.



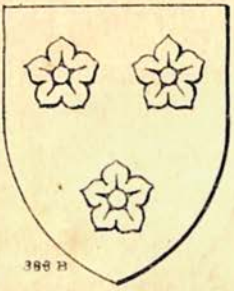
388 A.

DE SAINT QUINTIN.



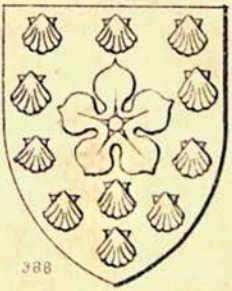
462.

BARDOLF.



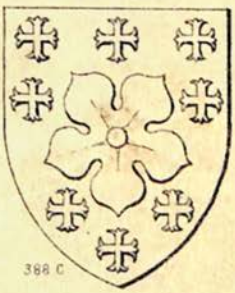
388 B.

FITZ NICHOL.



388.

BARDOLF.



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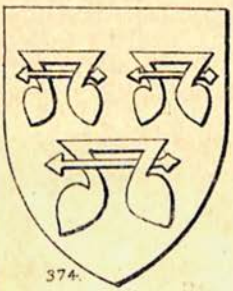
DE ROS.



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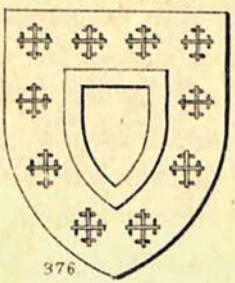
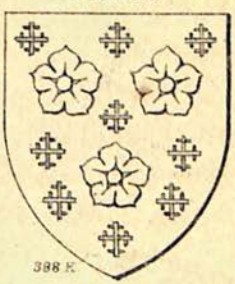


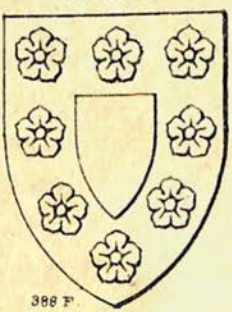
376.

D'ARCY.



388 K.

D'ARCY.



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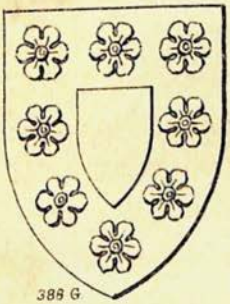

388 G.

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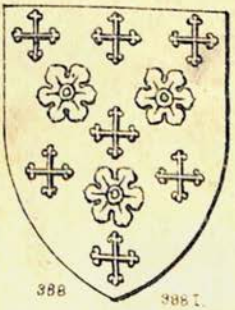


388

388 I.

Plate XXVII.

with the original composition of any shield; or, by slightly varying the charges that are borne on any shield; or, by substituting one charge for another under like conditions; or, by associating with one heraldic composition the distinctive insignia of another in such a manner that, while the original design may predominate, the presence of the allied arms may readily be recognized.

It is highly probable that the minor charges of shields were originally introduced in almost all cases with a view to Cadency; and, accordingly, Heraldry may be considered to have derived a very large proportion of the most popular associates of its Ordinaries from its own early efforts, *more suo*, to distinguish and also oftentimes to connect the different bearers of those simple insignia. In general, when not derived from an allied shield, the fresh charges introduced by the early Heralds for marking Cadency do not appear to have been selected upon any definite principle; small crosses, however, were evidently held in especial esteem; and, in some instances, devices used as badges may have been adopted as marks of Cadency. These fresh charges, which are drawn to so small a scale that their presence cannot seriously affect the primary idea of the original composition, are placed either upon the field of the shield, or upon the Ordinary, and in the earliest examples they almost invariably are repeated. When set upon the field of any shield, the small charges in the first instance appear either *semée* over the entire area, or arranged to form an *orle*—the orle being a modification of the *bordure;* but, subsequently, their numbers are generally reduced so as not to exceed six, and they are disposed in some regular order; and thus, being also drawn on a larger scale, these secondary Charges become component members of the heraldic composition in which they appear. Later still—that is to say, about the middle of the fourteenth century, *single* small charges begin to be used "for Difference."

The idea of differencing shields of arms by means of small charges again and again repeated, may possibly have been

derived from the early practice of diapering; but, whatever its origin, this system of marking Cadency from the first is altogether distinct from any merely decorative accessories. It will be understood, that the term "Cadency" applies only to the differencing of the shields of several members either of the same family or of different branches of the same family: at the same time, it is obvious that by a change of tinctures, by fresh combinations and dispositions, and by the introduction of various minor charges, a series of shields all bearing the same Ordinary may be effectually differenced for different families, between whom there exists no alliance whatever. True Cadency, I may add, if traced up to its source, will be found in the greater number of instances to imply a certain degree of Marshalling.

In the first Roll of HENRY III four shields of BEAUCHAMP are blazoned: of these, one is simply *vairée*—a second is *quarterly arg. and sa.*,—a third charges *a bend gu. upon a field quarterly arg. and of the first*, and the fourth is *sa., an eagle displayed arg., armed or.* The well known shield of the BEAUCHAMPS, Earls of WARWICK, (No. 370, Pl. XXV,) accordingly, does not appear in this group; but the Roll gives the shield of DE NEWBURGH, Earl of WARWICK, *chequée arg. and az., a chevron erm.*, No. 367, Pl. XXV. The Shield *vairée* is repeated in the Caer. and the Calais Rolls, and in the Roll of RICHARD II. In the Caer. Roll also the arms of GUY BEAUCHAMP, Earl of WARWICK are blazoned, *gu., semée of crosslets, a fesse or*, No. 368; and a third banner of BEAUCHAMP, is *gu., a fesse between six martlets or*, No. 369, Pl. XXV. The crosslets were reduced to the same number, *six*, early in the fourteenth century, (Roll EDWARD I). In the Elsyng Brass, A.D. 1347, in the BEAUCHAMP monuments at Warwick, in the Calais Roll and the Roll of RICHARD II, and in the Garter-Plates, the BEAUCHAMPS, Earls of WARWICK, bear the *six golden crosslets*, No. 370. Sir JOHN DE BEAUCHAMP, K.G. brother of the Earl, differences his shield by charging *a crescent sable* upon his fesse, No. 371, (Calais Roll); and, (Roll of RICHARD II) somewhat later, WM. DE BEAUCHAMP

does the same, while the Earl quarters BEAUCHAMP (*crosslets*) and NEWBURGH. The shield with the *six Martlets* is repeated for Sir WALTER DE BEAUCHAMP, and *within a bordure indented arg.* for Sir WM. DE BEAUCHAMP, in the Roll of EDWARD II; without any difference it appears, for Sir GILES, in the Calais Roll; in the Roll of RICHARD II, ROGER DE BEAUCHAMP differences the same shield with a *mullet sable pierced*, charged upon the fesse; and it is also charged with a *label azure* for an eldest son. Upon a monument, about A.D. 1400, in Worcester Cathedral, this martlet shield of the BEAUCHAMPS is very effectively blazoned, (in this monument the effigy of the lady has the head resting upon a swan of ample size), and also in the Brass of the same period to Sir NICHOLAS DAGWORTH, at Blickling in Norfolk. In other shields of the members of different branches of this family, *six crescents* or the same number of *billets*, all of gold, are blazoned with a golden fesse upon a red field.

The DE CLIFFORDS, who bear, *chequée or and az., a bend gu.*, in the Roll of HENRY III, No. 372, Pl. XXV, at Caerlaverock display a *fesse* in place of the bend, No. 373; and, subsequently, they charge on their bend *three lions of England.* The DE COBHAMS bear, *gu., a chevron or:* Sir JOHN DE COBHAM bears this, without doubt the original shield of his family, in the Calais Roll, but with the addition of a silver label. A second Sir JOHN DE COBHAM bears, *gu, on a chevron or, three lioncels rampt. sa.*, No. 377, Pl. XXV, (Calais Roll, Brasses at Cobham and Chrishall). Sir REGINALD differences by substituting *three estoiles* of the same tincture for the three lioncels, (Calais Roll), No. 379; and other DE COBHAMS carry out the system by severally charging their chevron with either *three eaglets*, or *three martlets*, or *three crescents*, all *sable.* RAUF DE COBHAM (Brass at Cobham, A.D. 1402,) adds an *estoile*, for a secondary difference, with his Crosslets. No. 378.

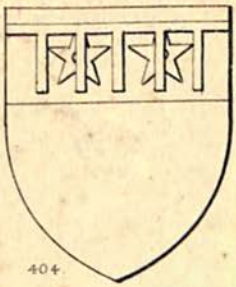
Crosslets were evidently the favourite charges for marking

early Cadency; some other forms of small crosses also frequently occur. And Martlets and Mullets appear to have been held in esteeem, as Differencing Changes, in a degree inferior only to that accorded to Crosslets. In the Roll of HENRY III, PIERS DE BREWYS bears, *arg., a lion rampt. az.;* but WM. DE BREWYS changes this to, *az., crusilée, a lion rampt. or.*, as I have already shown, p. 163. The DE BALLIOLS difference, *gu., an orle arg.* in a remarkable manner, No. 645, Pl. LXVII, by placing in the dexter chief a small *azure inescutcheon* charged with a *lion pass. crowned or;* and secondly they difference by simply modifying the original blazon to *az., semée of crosses crosslets, an orle or*, No. 376, Pl. XXVII. In his Brass, A.D. 1275, Sir ROGER DE TRUMPINGDON (also Roll EDWARD I) bears on his shield, *az., crusilée, two trumpets in pile or*, No. 375, Pl. XLVIII; Sir GILES DE TRUMPINGTON repeats the same arms, somewhat later, (Roll EDWARD II.) Upon his ailettes and upon small escutcheons upon his sword-scabbard Sir Roger adds a label of three points, thus corroborating the evidence borne by his shield to shew that the engraving of this interesting brass was never completed. The arms of DE LUCY are, *gu., three lucies haurient in fesse arg.*, (Roll HENRY III). This shield is differenced by substituting *or* for *arg.*, and powdering the field with *crosslets* first of silver and then of gold. Six shields are blazoned, each with a *single cinquefoil*, in the Roll of HENRY III. Of these one bears the charge of *silver* and another of *gold*, on a red field. FITZ NICHOL retains the gold and red tinctures, but powders his field with *silver escallops*, No. 388, Pl. XXVII. On a field *sable*, DE FANCOMBE bears both the *cinquefoil* and an *orle of martlets arg.*, No. 390 A. DE UMPHRAVILLE adheres to the original tinctures, but adds *a bordure az., semée of horse-shoes or*, No. 388 A. THOMAS BARDOLPH has an azure shield, *crusilée* and with the *cinquefoil or*—his elder brother, WILLIAM BARDOLPH bearing, as I have already shewn, *az., three cinquefoils or*—No. 388 B. In addition to the shields of his own

ST JOHN.

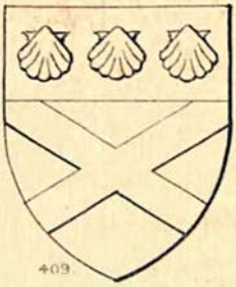
404A.

ST JOHN.



404.

GRAHAM.



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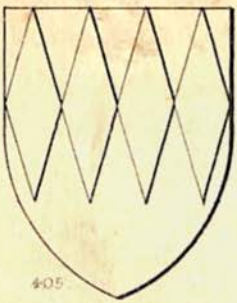
D'AUBYGNÈ.



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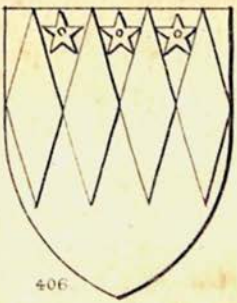

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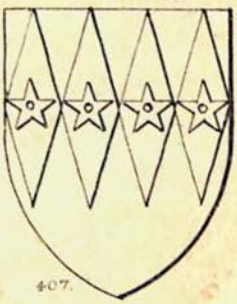
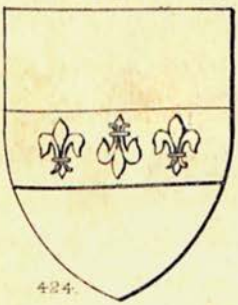


407.

DE DEYVILLE.



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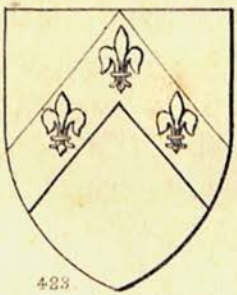
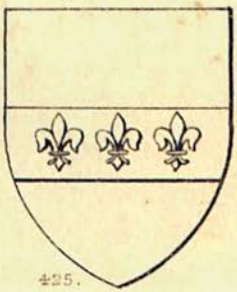
DE PEYNER.



423.

AT SELBY.



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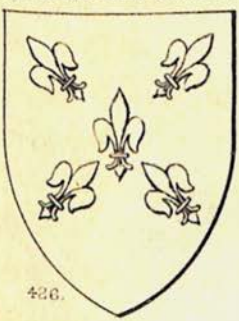
DE RACHECOURTE.

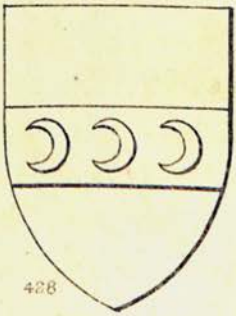


426.

DE BEAUMONTE.

427.

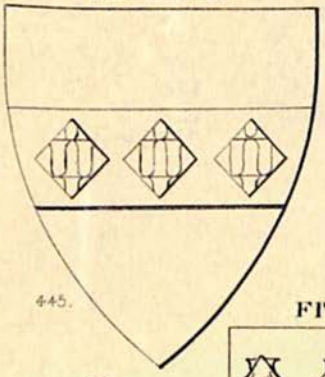
DE POTENHALL.



428.

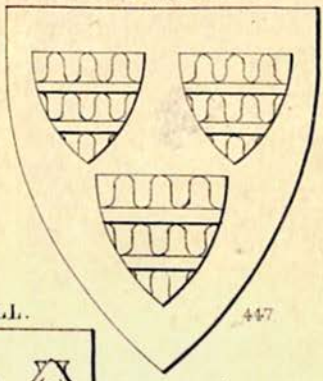
Plate XXVIII.

DE CREKE.



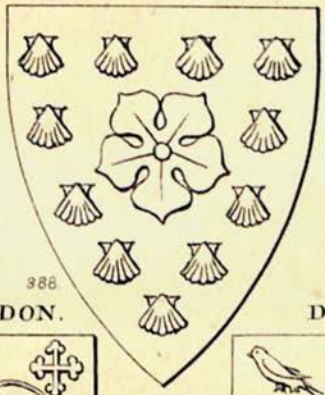
445.

DE MOUNCHESNEY.



447

FITZ NICHOLL.



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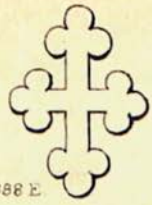
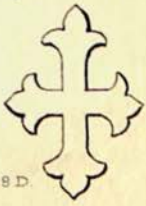
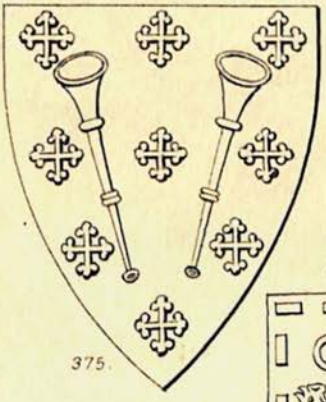


388 E.



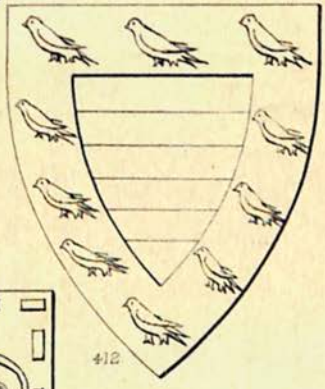
388 D.

DE TRUMPINGDON.



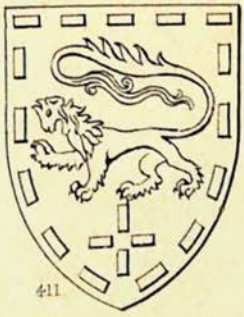
375.

DE MERLEY.



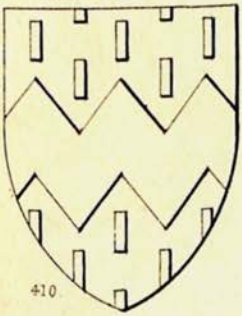
412

HAYDON.



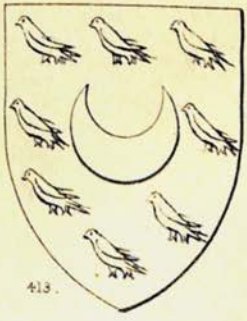
411

DEINCOURT.



410

DE BOUN.



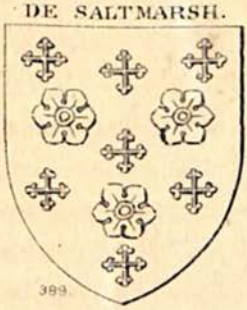
413.

house, THOMAS DE SAINT QUINTIN, A.D. 1445, at Harpham in his Brass, has a shield charged with the arms of THOMAS BARDOLPH, No. 388 C, Pl. XXVII; in this example the crosslets are drawn *fleurie*, No. 388 D, Pl. XLVIII. At Trumpington, Elsyng, Warwick, Cobham, and in the earlier Stall-Plates at Windsor, the crosslets are *botonée*—No. 388 E, Pl. XLVIII: this appears to be the favourite manner of rendering this popular charge, though in many instances its points are cut off square, as in No. 83, Pl. III. The Shield of Sir AMORYE D'ARCY, in the Calais Roll, bears *arg., within an orle of cinquefoils, an inescutcheon gu.*, No. 388 F, Pl. XXVI, and, in the same Roll, Sir WILLIAM D'ARCY differences this shield to *az., crusilée, three cinquefoils arg.*, No. 388 H. Other D'ARCIES bear, *arg., three sixfoils gu;* and, *az., crusilée, three sixfoils arg.*, No. 388 I: and, for further difference, *arg., within an orle of sixfoils gu., an inescutcheon sa.*, No. 388 G. A monument of the Caerlaverock period at Howden in Yorkshire, to a DE SALTMARSH, displays a shield, *crusilée*, charged with three sixfoils, No. 389; this shield is blazoned *arg., crusilée, three roses gu.*, (Roll EDWARD II). In their noble Brass at Little Horkesley in Essex, A.D. 1412, the shields of the SWYNBORNES, No. 391, Pl. XXXVII, are, *gu., crusilée, three boar's heads couped arg.:* the same shield is blazoned in the Roll of HENRY III, and the Roll of RICHARD II. THOMAS SWYNBORNE differences it with *a label of three points or*, while a WILLIAM SWYNBORNE bears, *per fesse gu. and arg, three roses counterchanged, seeded or.* A shield *semée of quatrefoils*, with a wild boar, *sanglier*, in chief, appears in the Brass to Sir THOMAS MASSYNGBERDE, A.D. 1405, at Gunby, in Lincolnshire. Sir JOHN COMYN bears, *arg., crusilée three garbs gu.*, (Roll EDWARD II). Sir THOMAS DALTON bears, *az. crusilée or, a lion rampt. guard. arg.*, No. 391 A, Pl. LXVII, (Calais Roll) and (Roll EDWARD II). JOHN WARRE, RICHARD LOUEL and GEOFFREY HAUTEVILLE severally bear, *gu., crusilée, a lion rampt. arg.; or,*

crusilée, a lion rampt. az.; and, *sa., crusilée or, a lion rampt. arg.*, No. 391 B, Pl. LXVII. In the Roll of EDWARD I, JOHN DE LA WARRE bears the same shield; but WILLIAM LE WARRE bears *gu., a lion rampt. queue fourchée arg., over all a bendlet sa.* The red shield of the DE BERKELEYS appears in the early Rolls powdered with either *silver crosses pattées, silver crosses crosslets,* or *silver roses,* Nos. 392, 393, Pl. XXXVII. The varying tinctures of the Berkeley chevron have already been noticed, and they further add either an *azure label* or a *silver bordure.* The HOWARDS, without doubt, in the first instance placed the crosslets fitchées upon their well known shield for difference: they bear, *gu., a bend between six crosslets fitchées arg.*, No. 394. Pl. XXXVII. And, once more, at Checkenden in Buckinghamshire, about A.D. 1275, a spirited effigy of a DE MONTFORT exhibits the remarkable shield of that family differenced with *crosslets fitchées:* it may be thus blazoned, *gu., crusilée fitchée, a lion rampt. queue fourchée arg., preying on an infant ppr.:* in this example the sculptor has represented the lion facing to the sinister, No. 399, Pl. XLIX. In the roll of EDWARD II, the De Montfort crosslets are not fitchées.

The *silver mullet* of the DE VERES is one of the earliest examples of differencing with a single charge. In the Rolls of HENRY III and EDWARD I, the Earl of OXFORD, (*Le Comte de Hoxenforde*), bears, *quarterly gu. and or, in the first quarter a mullet arg.*, No. 156, Pl. VI. This shield HUGH DE VERE, the Earl's son, differences with a *bordure indented sable,* at Caerlaverock, No. 477, Pl. XXXII; (also Rolls of EDWARD II and III). In the first and fourth quarters of his shield, the present Earl of VERULAM bears, *arg., on a fesse sa. three mullets of six points or, pierced gu., in the dexter chief an ermine spot for difference.* This shield, No. 395, Pl. XXXVII is engraved on a brass plate with an inscription to Sir EDWARD GRIMSTON, in Rishangles Church, Suffolk, A.D. 1599; also, Roll RICHARD II. The HOWARDS difference, in like manner, by charging their

DE SALTMARSH.

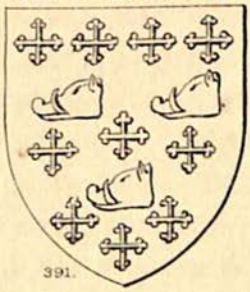


389.

DE BREWYS

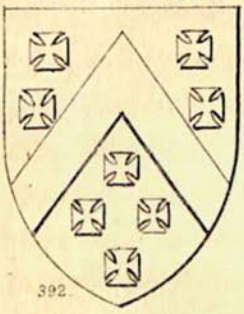
390.

DE SWYNBORNE.



391.

DE BERKELEY



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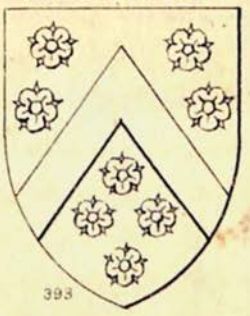
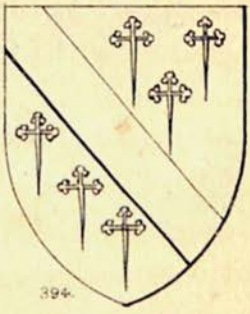
DE BERKELEY



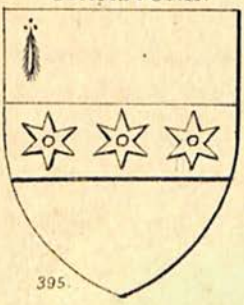
393

HOWARD



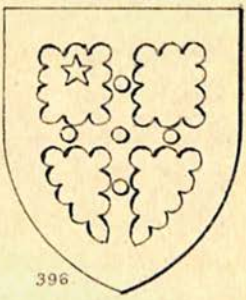
394.

GRIMSTONE.



395.

GREVILLE.



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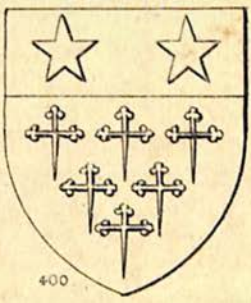
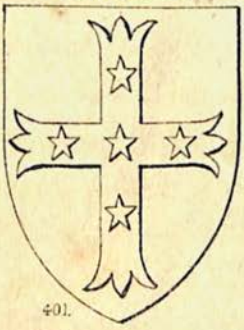
CLYNTON.



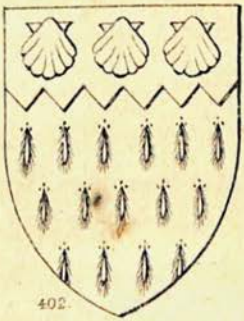
400

UGHTRED.



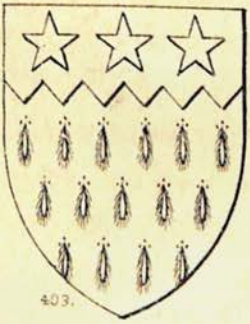
401.

DE BASSETT



402.

DE BASSETT.



403.

bend with an *ermine spot;* and, again, with *a mullet.* A *mullet* in the first quarter again appears in the fine Brass at Chipping Campden, A.D. 1401, to WILLIAM GREVEL, No. 396, Pl. XXXVII, differencing the shield that is still borne by the GREVILLES,—*sa., on a cross engr. or, five pellets, all within a bordure also engr. of the second.* The LES DESPENCERS charge their bend, No. 107, Pl. V, with *three mullets,* for Difference, and they also engrail the bend itself; (Calais Roll). In like manner, in the year 1337, WILLIAM DE BOHUN, Earl of NORTHAMPTON, (afterwards a Knight Founder of the Garter), differences his paternal shield by charging upon the silver bend *three mullets of six points.* In the Calais Roll these mullets are blazoned *gules,* but they are also elsewhere tinctured *sable.* The shields of this renowned Baron and of his son, both drawn from their seals, are placed side by side in Plate XX, Nos. 397, 398. It will be seen that in No. 398 the *cotises* are better developed than in the shield of the earlier HUMPHREY DE BOHUN, No. 201, the father of the Earl of NORTHAMPTON. The shield of the DE BOHUNS, both with and without a label, is blazoned in the Rolls of HENRY III, EDWARD I, and Caerlaverock; it occupies a foremost place amidst the Stall-Plates of the Knights of the Garter, No. 629, Pl. LXVI; it yet lingers over what remains of the once honoured burial-place of their powerful family, the Llanhony Abbey founded by themselves near Gloucester; and it occurs repeatedly in the Heraldry of both seals and monuments—as in the seals of HENRY IV and THOMAS PLANTAGENET of Woodstock, in the Brasses at Westminster, Spilsby and Exeter, and the Beauchamp Chapel Monument at Warwick.

The red pile of CHANDOS, in one of the Rolls of HENRY III, appears differenced with *mullets.* The blazon of this shield, No. 127, Pl. VI, is, *or, a pile gu. charged with three mullets of six points of the first, between as many others of the second.* In the Calais Roll, WILLIAM CLYNTON, Earl of HUNTINGDON bears,

arg., six crosslets fitchées sa., and on a chief az., two mullets or., No. 400, Pl. XXXVII; but THOMAS CLYNTON suppresses the crosslets, and bears, *arg., on a chief az. two mullets of six points or, pierced gu., and over all a label of three points, erm.*, No. 400 A, Pl. LXVII. At Caerlaverock, the brothers BASSETT, who both bear, *erm., a chief indented gu.*, difference their shields by severally charging their chiefs with *three mullets* and *three escallops or*, Nos. 402, 403, Pl. XXXVII. In the arms of DOUGLAS, three mullets are charged upon a chief. Thus, the Garter-Plate of JAMES, Earl DOUGLAS, K.G, in the first quarter bears, *arg., a man's heart gu., ensigned with a royal crown ppr., and on a chief az. three mullets of the field*, No. 177 A, Pl. XIV. The ST. JOHNS, in like manner, bear mullets on a chief. JOHN DE ST. JOHN, *arg. on a chief gu. two mullets, or;* and his son, JOHN the younger, differences this shield with *a label of five points azure;* Nos. 404, 404 A, Pl. XXVIII. Another JOHN DE ST. JOHN, instead of the label, differences with *a bordure indented sa.;* ROGER changes the tincture of the field from *argent* to *ermine;* and another brother of the same house bears, *arg., crusilée sa., on a chief gu. two mullets or*, (Roll EDWARD II). Sir EDMOND BACOUN modifies the St. John shield thus, *gu., on a chief arg. two mullets sa.* The three shields which follow are blazoned in the first Roll of HENRY III: R. DE SHASTONE, *gu., on a bend arg., three mullets az.;* R. DE MOELLES, *arg., two bars, and in chief as many mullets gu.;* and WILLIAM D'ODINGSELES, *arg., a fesse, and in chief two mullets gu.* In the Roll of EDWARD I, the mullets of WILLIAM D'ODINGSELES have *six points*, and his brother has a *single mullet* only. In this same Roll, the shield of RAUF DAUBENY is blazoned, *gu., four fusils conjoined in fesse arg.*, No. 405, Pl. XXVIII. Nearly half a century later, A.D. 1345, a monumental slab was sculptured and placed at Norton Brise in Oxfordshire, to commemorate Sir JOHN DAUBYGNÉ. It is a very remarkable composition in every respect, and singularly

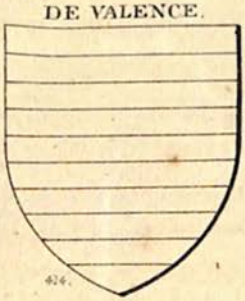
interesting in its Heraldry. Four of its five shields are charged with the arms of DAUBYGNÉ. Of these one bears, *two chevrons within a bordure engrailed;* in the Roll of HENRY III, WILLIAM DAUBENY bears, *or, two chevrons within a bordure gu.* The second of the Norton Brise shields bears DAUBYGNÉ as in the Roll of EDWARD I, No. 405; the third shield *charges each fusil with a pierced mullet,* No. 407, Pl XXVIII; and the fourth bears the *fusils erm.*, with the addition of *three mullets in chief,* No. 406. PHILIP DAUBENY bears, *three martlets* above his silver fusils; No. 408 A; and ELYS differences by simply charging *an azure bendlet* over all. At p. 128 I give a representation of the achievement of Sir JOHN DAUBYGNÉ, No. 408, drawn from the original monument; he himself is thus seen to bear the shield, No. 407; his Crest is a pierced mullet within a wreath of olive-leaves, and his Mantling is also powdered with pierced mullets. And once more, Sir THOMAS UGHTRED bears, (Calais Roll) *gu., on a cross fleurie or, five mullets sa.*, No. 401, Pl. XXXVII. This shield is differenced as follows: by Sir ROBERT OUCTRED, (Roll EDWARD II), *or, on a cross pattée gu. four mullets of the field,* No. 401 A, Pl. LXVII; and by THOMAS OITTRICH, (Roll RICHARD II), *gu., on a cross patonce or, five mullets of six points pierced of the field,* No. 401 B, Pl. LXVII.

The *Martlets* that are charged upon the shield attributed to the CONFESSOR, No. 78, Pl. I, may be assumed to have been originally intended to indicate an heraldic Difference. The *orle of martlets,* again, that is so happily effective in the shields of WILLIAM and AYMER DE VALENCE, No. 101, Pl. V, and Pl. VII, is another familiar example of the use of this favourite charge in early Cadency. The paternal shield of these distinguished Barons was simply *baruly* (the bars *sans nombre) arg. and az.*, No. 414, Pl. XXXVIII. This shield was once blazoned upon the Westminster Monument, and it is still preserved in connection with the curious semi-effigy of ETHELMER or AYMER DE VALENCE, brother of Earl WILLIAM, Bishop

of Winchester, in Winchester Cathedral. I have engraved this relic in my "Christian Monuments." Upon this shield a label *gules* is charged, for an eldest son, No. 415—the arms of the Counts of LUSIGNAN. Then, upon the the barruly field there is introduced—possibly to compound two Coats of Arms—*a lion rampt. gu., crowned or*,—No. 416. The *orle of red martlets* succeeds, No. 101; and, at the same time, *three crowned lioncels* of the same tincture modify the Difference effected by the single lion, No. 417: this last shield, No. 417, remains in the Westminster Monument, the original enamel being still fresh and brilliant. And, once more, GUY, the younger brother of WILLIAM DE VALENCE, so far alters the shield of his house, that he bears, *arg., three bars az. over all a bendlet gu.*: I add this shield, No. 418, to complete the De Valence group, in which the student will observe that the tincture, *gules*, is retained in all these shields for their varied Differences. The Count DE ROCHEFOUCAULT, who was descended from the Lusignan family, bears, *barry of ten arg. and az., three chevronels gu.* Another group of shields, three in number, may be associated with the shields of the DE VALENCE, in order to exemplify more fully their system of marking Cadency: these are the shields of the DE CHAWORTHS, which severally are blazoned, *barruly arg. and gu., an orle of martlets sa.*; then *three martlets, two and one, sa.*, take the place of the orle; and, finally, *a bendlet* supercedes the martlets altogether; Nos. 419, 420, and 421, Plate XXXVIII. In the Roll of EDWARD II, Sir PATRICK CHAWORTHE bears, *barry or and az., an orle of martlets sa.* Several examples of Cadency by martlets have been noticed in the earlier pages of this chapter, to which I now add a few others from the Rolls of HENRY III and EDWARD II. DE MERLEY bears, *barry of six arg. and az., a bordure of the second semée of martlets or*, No. 412, Pl. XLVIII. DE BOUN, *gu., within an orle of martlets, a crescent arg.*, No. 413. Sir WILLIAM DE PAYNELL, *arg., two bars sa., within an orle of martlets gu.*;

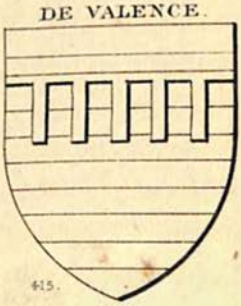
CHAPTER XVI.

DE VALENCE.



414.

DE VALENCE.



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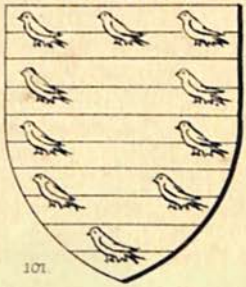
DE VALENCE.



101.

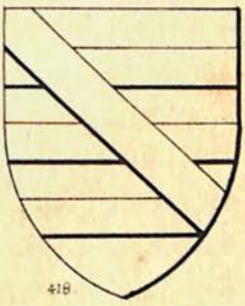
DE VALENCE.

416.

DE VALENCE.

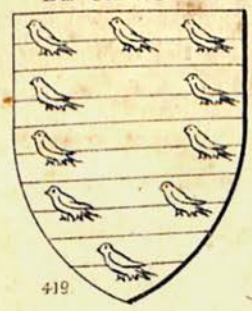
417.

DE VALENCE.



418.

DE CHAWORTH.



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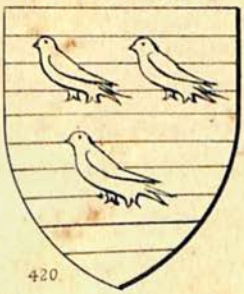
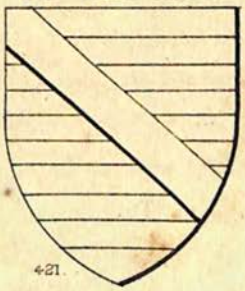


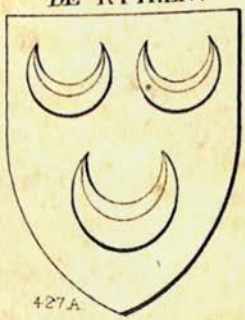
420.

DE CHAWORTH.



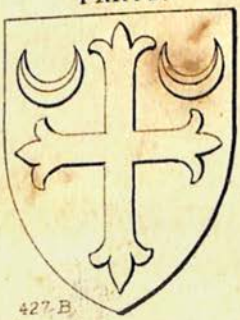
421.

DE RYTHER.



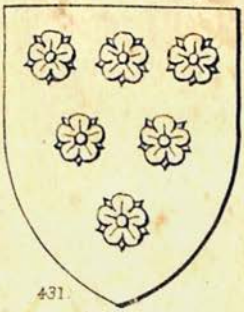
427A.

PARYS.



427B.

DE FRESSEL.



431.

Plate XXXVIII.

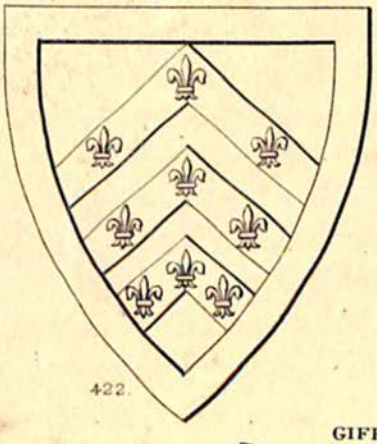
which Sir THOMAS PAYNELL modifies by bearing his *two bars azure* on a *field or*, retaining the orle of martlets unchanged, No. 412 A, Pl. LXVII. Sir JOHN LACY, *or, a fesse and in chief three martlets gu.* Sir WILLIAM and Sir JOHN VAUS, *arg., within an orle of martlets, an inescutcheon gu.;* and, *gu., semée of martlets or, and on an inescutcheon gold two lions passant azure*, No. 413 A, Pl. LXVIII. Sir THOMAS ERPINGHAM, K.G. (A.D. 1425) bears, *vert, an inescutcheon within an orle of martlets arg.*, No. 643, Pl. LXVIII. (Garter-Plate). Sir ERNAUF MOUNTENEY, *az., a bend between six martlets or;* which one Sir JOHN further differences with *a mullet gules* charged upon the bend, while a second Sir JOHN *cotises the bend*, No. 413 C, Pl. LXVIII.

The always beautiful *Fleur-de-lys* appears as a Differencing charge in the blazon of early shields. It would seem, indeed, that the fleurs-de-lys which are scattered over the field in the old arms of FRANCE, were designed to mark a difference from a kindred shield charged with a single de-lys, as, subsequently, the shield *semée de-lys*, was differenced by Bordures, Bendlets and Cantons: or, if not thus in itself an actual example of heraldic Cadency, the shield that is so well known as FRANCE ANCIENT, No. 2, p. 12, could not fail to be regarded as eminently suggestive, when the Heralds of England for the first time were engaged in working out some system of differencing arms. In the early examples of FRANCE ANCIENT the fleurs-de-lys are very small, and they are scattered thickly over the field: thus, in the shield sculptured in the north choir-aisle of Westminster Abbey there are no less than eighteen complete fleurs-de-lys and parts of eight others: another early example of this shield I give in Chap. XXIV, Section 1. In the Roll of HENRY III, ROBERT AGULON bears, *gu., a single fleur-de-lys arg.;* and the shield of DE TATELOW is, *gu., three fleurs-de-lys or.* A remarkable incised monumental slab at Abergavenny has a shield charged also with three large fleurs-de-lys, No. 425 A, Pl. XXXIX. VINCENT (MS. SS, in Coll. Arm.) gives the

seal of MELICENT DE MONTE ALTO (*De Montault*), A.D. 1235, with her effigy between two shields, the dexter shield bearing a lion rampant, and the sinister shield *three fleurs-de-lys;* at Stradsett in Norfolk there is a noble monumental slab, despoiled of its cross, shields and inscriptions, to the same MELICENT. Fleurs-de-lys thus borne in small numbers, as primary charges, are of rare occurrence. WILLIAM DE PEYVER bears, (Roll HENRY III), *arg., on a chevron gu., three fleurs-de-lys or,* No. 423, Pl. XXVIII. This shield is repeated in the Roll of EDWARD II for JOHN DE PEYVRE, and borne also by ROGER PEYVRE with the *chevron azure.* JOHN DE DEYVILLE (Roll HENRY III) modifies this composition to, *or, on a fesse gu., three fleurs-de-lys the central one reversed gold,* No. 424. A second JOHN DEYVILLE (*De Yuile*) (Roll EDWARD I) bears, *or, on a fesse gu. two fleurs-de-lys gold, between four others of the second,* No. 424 A, Pl. LXVIII; and the Roll of EDWARD II repeats this last shield for JOHAN DE DEYVILLE. One of the shields in the Selby monument bears three fleurs-de-lys, all of them erect, upon a fesse, No. 425, Pl. XXVIII. The Brass to Sir JOHN GIFFARD, A.D. 1348, which has lately been restored to Bower Gifford Church in Essex, upon a field beautifully diapered bears, *six fleurs-de-lys three, two and one,* No. 425 B, Pl. XXXIX. JOHN NEVILLE, (Roll EDWARD II) bears, *gu., crusilée, three fleurs-de-lys arg.,* No. 424 B, Pl. LXVIII. The shield of Sir THEOBALD DE RACHECOURTE, blazoned in the Calais Roll, displays the singular arrangement of *five golden fleurs-de-lys set in saltire upon a sable field,* No. 426, Pl. XXVIII. RICHARD HAKEBUT bears, *arg. on a bend cotised gu. three fleurs-de-lys or,* No. 426 A, Pl. LXVIII. The original shield of the HOLLANDS bears, *az., fleurettée, a lion rampt. arg.,* No. 637, Pl. LXV. In the Calais Roll Sir THOMAS and Sir OTHO HOLLAND both bear this shield, the former charging the shoulder of his lion with *an annulet sable,* and the latter with *a crescent* of the same tincture, for difference: see also ASHMOLE's blazon of the Arms of the Knights of the

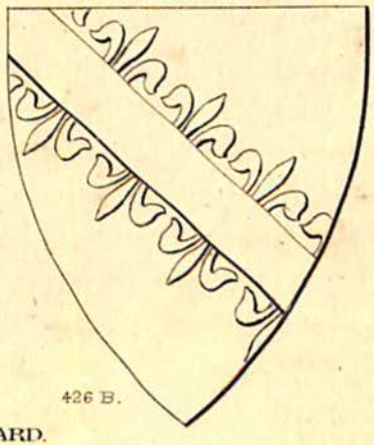
CHAPTER XVI.

FITZ RALPH.



422.

BROMFLETE



426 B.

GIFFARD.

425 B.

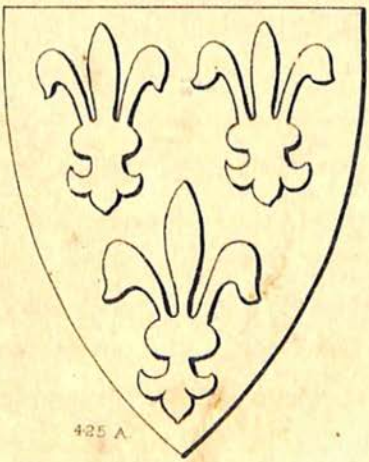
DACRE.

513.

TAU BADGE.

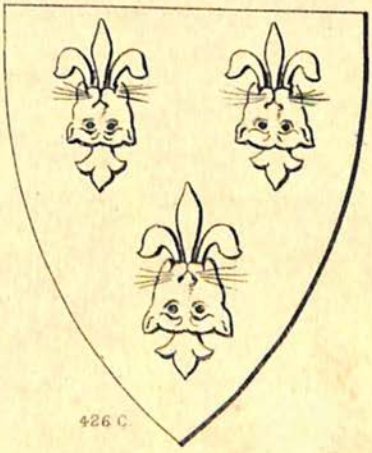
581.

AT ABERGAVENNY.



425 A.

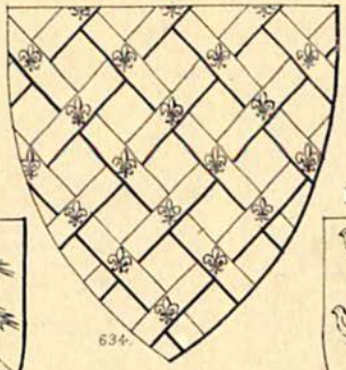
DE CANTELUPE.



426 C.

Plate XXXIX.

HAMELDENE.

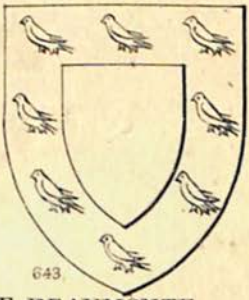


634.

MOUNTENEY.

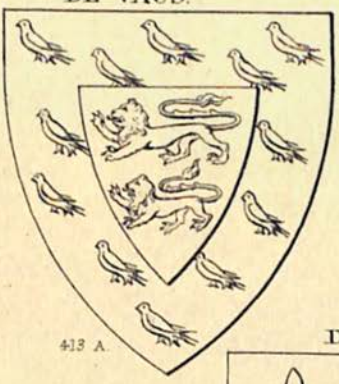
413 C.

DE ERPINGHAM.



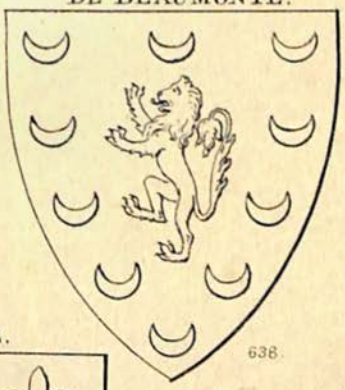
643.

DE VAUS.



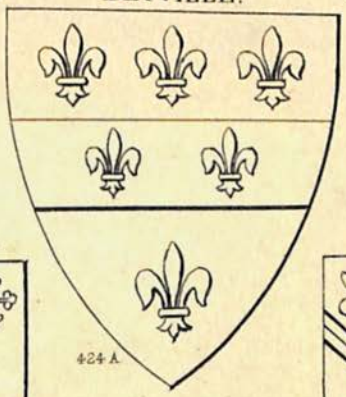
413 A.

DE BEAUMONTE.



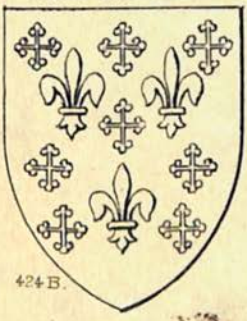
638.

DEYVILLE.



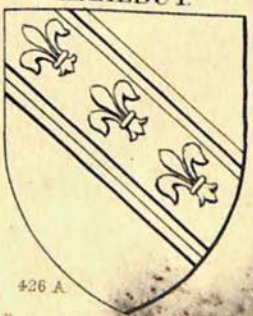
424 A.

JOHN NEVILLE.



424 B.

HAKEBUT.



426 A.

Garter. The DE BEAUMONTS, in like manner, bear the field of their shields *semée de lys*. The arms are, *az., semée de-lys, a lion rampt. or.* An example of this coat occurs in one of the shields of the Spilsby Brass, No. 427. Pl. XXVII. Other branches of the same family change the tinctures to *gules* and *argent*, they substitute an *orle of silver crescents* for the field *fleuretteé*, and they place over all either an *azure label* or a *bendlet componée arg. and gu.* In the Calais Roll, Sir THOMAS BEAUMONTE bears the crescents, No 638, Pl. LXVIII, and Sir JOHN BEAUMONTE, the younger, adds a label to a similar shield.

The Brass to a FITZ RALPH, at Pebmarsh in Essex, near Clare, about A.D. 1320, has a differenced shield of the DE CLARES, which charges each chevronel with three *fleurs-de-lys*, and surrounds the whole with *a bordure:* in the Roll of EDWARD II the arms of Fitz Ralph are blazoned, *or, three chevronels gu. fleurettée arg.* In some remains of early glass at Pebmarsh, the same arms are tinctured thus; *az., within a bordure gu., three chevronels or, each charged with as many fleurs-de-lys of the second*, No. 422, Pl. XXXIX. In the arms of Sir THOMAS BROMFLETE, in his brass at Wimington in Bedfordshire, A.D. 1430, the fleurs-de-lys assumes a very peculiar position: his shield, No. 426 B, Pl. XXXIX, bears, *sa., a bend fleurie counter-fleurie or.* This shield the BROMFLETES further difference by charging their bend with *three hurtes.* This bend of the Bromfletes naturally directs the attention of students to the ROYAL TRESSURE of SCOTLAND, which is also *fleurie counter-fleurie;* Plates V and XXII. LAWRENCE HAMELDENE (Roll EDWARD II) uses the fleurs-de-lys for cadency after a different fashion; he bears, *arg., frettée gu., the frette fleurettée*, No. 634, Pl. LXVIII. The shield of the DE CANTELUPES, again, furnishes another curious instance of the use of the same charges, which have been placed in strange association with lion's faces evidently with a view to compound two coats of arms. The blazon of

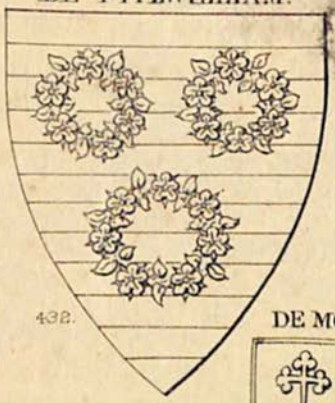
this shield, for WILLIAM DE CANTELUPE at Caerlaverock, is, *gu., between three lion's faces jessant-de-lys or, a fesse vair*, No. 426 c, Pl. XXXIX: in the Roll of EDWARD I WILLIAM DE CANTELO omits the fesse.

The arms of FITZ NICHOL, No. 388, Pl. XLVIII, are, *gu., semée of escallop-shells arg., a cinquefoil or;* (Roll HENRY III.) The escallop-shells appear again upon the shield of DE BIGOT, who bears, *or, on a cross gu., five escallops arg.*, No. 639, Pl. LXXI. Again, the arms of the DE GRAHAMS are, *gu., a saltire and chief arg., the latter charged with three escallops of the field*, No. 409, Pl. XXVIII. In the Roll of RICHARD II, a PLOMPTON bears, *az., five fusils in fesse or, each charged with an escallop gu.*, No. 640, Pl. LXXI. Earlier in the fourteenth century, Sir RAUF DE HEMENHALE bears, *or, on a fesse between two chevronels gu., three escallops arg.*, No. 641, Pl. LXXI; (Roll EDWARD II): and again, Sir R. DE ESCHALES bears, *gu. six escallops, arg.;* (Rolls Caer. and EDWARD II): and Sir WILLIAM DE ACRE bears, *gu. three escallops arg.*, which Sir EDMON differences by bearing the field of his shield *semée of trefoils or*, No 642, Pl. LXXI; (Roll EDWARD II).

In his effigy at Ryther, in Yorkshire, Sir WILLIAM DE RYTHER, A D. 1275, bears a shield charged with *three Crescents*, No. 427 A, Pl. XXXVIII. In the Roll of EDWARD II, another WILLIAM DE RYTHER bears, *az., three crescents or.* FRANC LE BOUN, in one of the earliest Rolls, bears the same shield, the tinctures being *sa., three crescents or.* The Brass to ROBERT PARYS, A.D. 1408, at Hildersham in Cambridgeshire, is charged with a cross fleurie, and has *two crescents* in chief; No. 427 B. I have already given, from the other Roll, for FRANC LE BOUN, a shield charged with a *single crescent*, within an orle of martlets; No. 413, Pl. XL. Again, in the Calais Roll, JOHN DE POTENHALL bears, *gu., on a fesse arg. three increscents of the field;* No. 428, Pl. XXVIII. Sir ROBERT DE FARNHAM bears, *per pale arg. and az., four crescents counter-changed;* and Sir JOHN DE

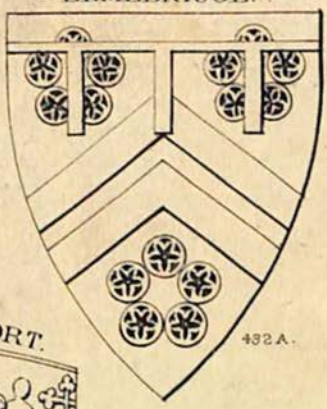
CHAPTER XVI.

DE FITZWILLIAM.



432.

ELMEBRIGGE.

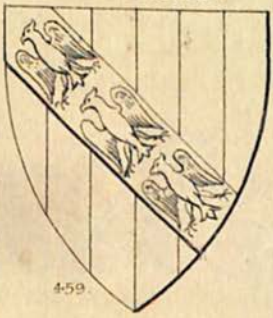


432 A.

DE MONTFORT.

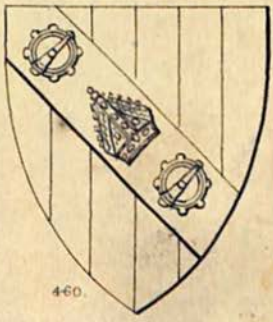
399.

GRANDISON.



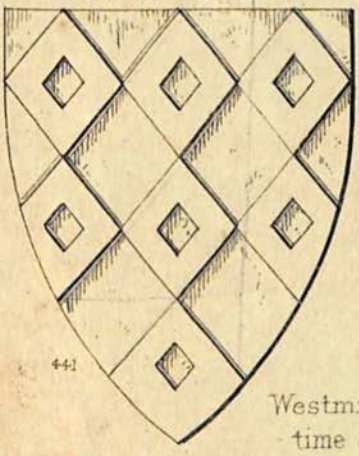
459.

GRANDISON.



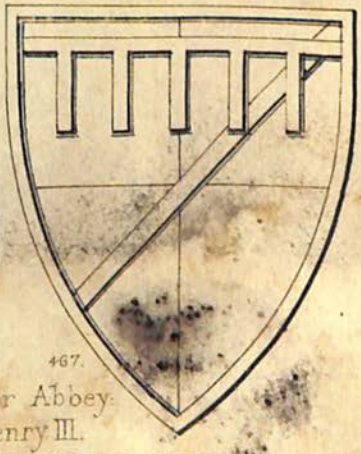
460.

DE QUINCEY.



441.

DE LACY.



467.

Westminster Abbey.
time of Henry III.

Plate XLIX.

WELLE, *gu., within a bordure componée or and az., six crescents arg.*; (Roll EDWARD II).

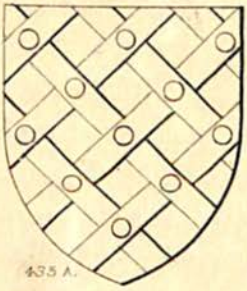
The BERKELEYS, as I have already shown, No. 393, Pl. XXXVII, bore *roses* for difference. In the Caer. Roll, the banners of the Earl of LENNOX and his son are, *gu., a lion rampt. within a bordure arg., semée of roses of the field*, No. 429 A, Pl. LXXI, the son adding an azure label, No. 429, Pl. XXXII. Again, SIMON DE TRESSEL bears, *sa., six roses arg.*, No. 431; and (Roll of H. III) PHILIP D'ARCY bears, *arg. three roses gu.* This shield ROBERT D'ARCY differences by placing it within *a bordure indented sable*; NORMAN D'ARCY substitutes a label for the bordure; WILLIAM counterchanges the tinctures; and JOHN bears, *az. crusilée, three roses arg.*; Nos. 388 K and L, Pl. LXXI; see also, Nos. 388 F, G, H, I, K, Pl. XXVII. In early blazoning, but little difference appears to have been recognized between sixfoils and roses. Garlands or chaplets, or roses with or without leaves, were borne as charges, and possibly they may have done duty as Marks of Cadency. At Caerlaverock, RALPH DE FITZWILLIAM bore a banner, *barry arg. and az.*, charged with *three chaplets of roses ppr.*; No. 432, Pl. XLIX; (also Roll EDWARD II). WILLIAM BASSETT bears, *arg., two bars, and in chief three chaplets of roses gu.*; (Roll EDWARD I). Another example of a shield bearing *three chaplets of roses*, occurs in the Brass to ROGER ELMEBRIGGE, A.D. 1430, at Beddington in Surrey. This shield, which exemplifies a very singular manner of drawing the roses, also bears *two chevronels*, and it has *a label of three points*; No. 432 A, Pl. XLIX. In the Brass this shield appears both alone and impaled by ELMEBRIGGE, *chequée arg. and sa.*; and, consequently, it is an example of differencing by a label in the arms borne by a lady.

The DEINCOURTS bear, *az. bilettée, a fesse dancette or*; No. 410, Pl. XLVIII; (Rolls of HENRY III, EDWARD III, and Caer.) Sir EDMOND DE GACELIN, or JACELINE, bears, *or, billettée, az.*; and this shield Sir WAL[illegible] and Sir JOHN diffe-

rence, the one with a *label of five points gu.*, and the other with a *bendlet gu.*; (Roll of EDWARD II). The shield of LORRAINE, (LORAYNE), is *gu., billettée or, a fesse arg.*; and that of ST. OMER, *az., billettée, a fesse, or*; (Rolls of HENRY III and EDWARD II). ROGER DE WASSINGTONE, (A.D. 1341), on his seal displays a shield having the field *billettée*, and charged with *three swans upon a bend*, No. 644, Pl. LXXI. The seal of RAUF DE BULMER, (fourteenth century), bears a *lion rampt. on a field billettée*; and another shield differenced with billets appears in the Brass to JOHN HAYDON, at Theddlethorpe in Lincolnshire, A.D. 1424, the principal charge being a lion passant; No. 411, Pl. XLVIII.

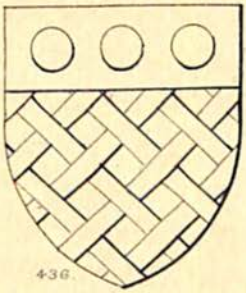
The ROUNDELS of different tinctures that are charged, for Difference, upon Bordures and Labels, I reserve to be exemplified at the close of this chapter, with the Bordures and Labels themselves. Roundels borne under other conditions do not appear so frequently as might have been expected. The shields of COURTENAY, DEVEREUX, and WAKE, all bear torteaux, and are thus blazoned, (Roll HENRY III): COURTENAY, *or, three torteaux*; DEVEREUX, *arg., a fesse gu., and in chief three torteaux*; WAKE, *or, two bars gu., and in chief three torteaux*; No 437, Pl. L. At Caerlaverock, HUGH DE COURTENAY, bore an *azure label charged over his torteaux*; and the shield thus differenced has become recognised as the arms of COURTENAY, No. 438, Pl. L; it appears in Brasses at Cobham, Exeter, Shillingford, &c.: and in the Roll of EDWARD II, RAUF DE CAMOYS bears, *or, on a chief gu. three plates*, (Roll of HENRY III, and Trotton Brass), Nos. 287, 288, Pl. XIV. The shield of Sir THOMAS LATHAM is, *or, on a chief indented az, three plates*, (Calais Roll, and Arderne Monument at Elford, Staffordshire). The early Rolls contain also the following shields; for WILLIAM DE BASCREVILL *arg., between three hurtes, a chevron gu.*, No. 439, Pl. L.; which WALTER DE BASCREVILLE differences by charging his chevron with *golden crosslets*; for AUMERY ST. AMAND, *or, frettée and on a chief sa., three bezants*, No. 436, Pl. L; for ROBERT DE WELLE,

TRUSSELL.



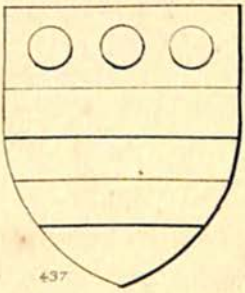
435 A.

ST. AMAND.



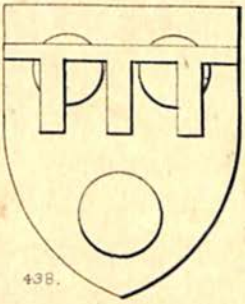
436.

WAKE.



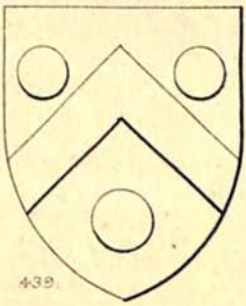
437.

COURTENAY.



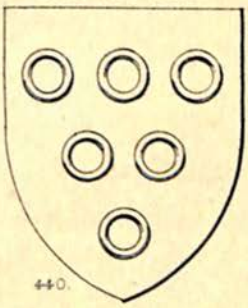
438.

DE BASCREVILLE.



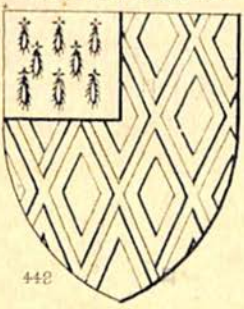
439.

DE VIPONT.



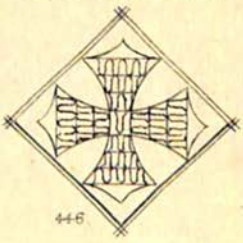
440.

F. DE NEVILLE.



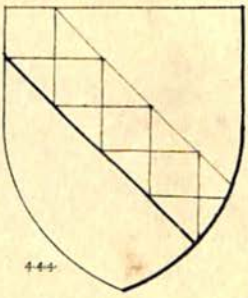
442.

DE FORTIBUS.



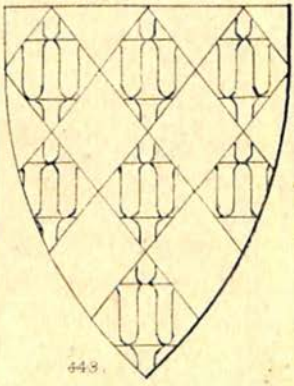
446.

DE VAUX.



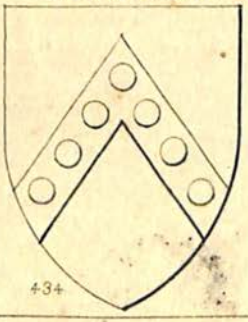
444.

DE BURGH,
EARL OF KENT.



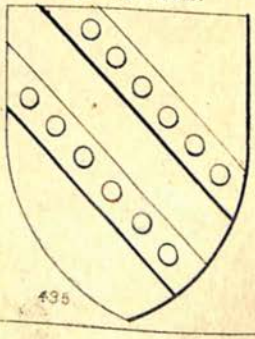
443.

ESTOFFORD.



434.

DE WELLE.

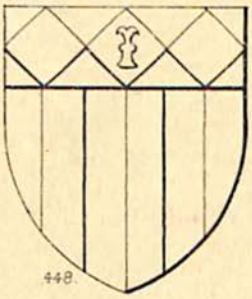


435.

Plate I.

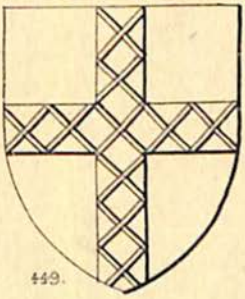
CHAPTER XVI.

ARDERNE.



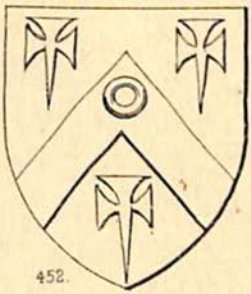
448.

DE VERDON.



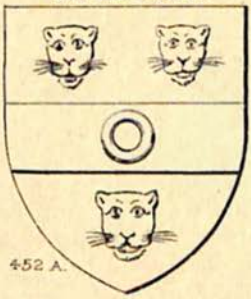
449.

FYNDERNE.



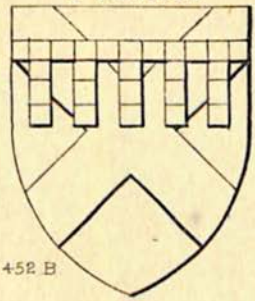
452.

DE LA POLE.



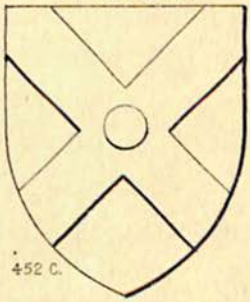
452 A.

DE NEVILLE OF SALSBURY.



452 B.

DE NEVILLE.

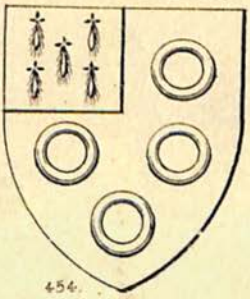


452 C.

Wm DE LANCASTER.

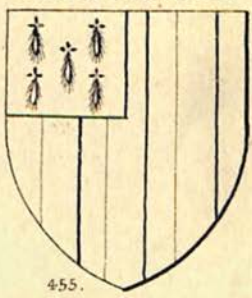
453.

DE CAUTEVILLE.



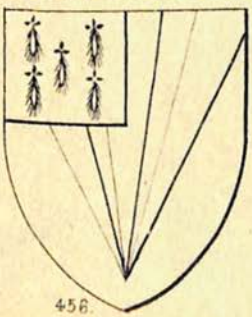
454.

R. DE BASSETT.



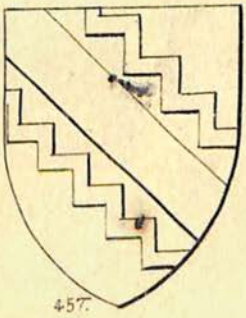
455.

RALPH, LORD BASSETT.



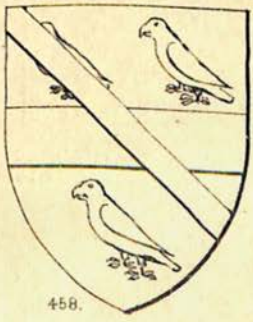
456.

DE KENDALL.



457.

FITZ MARMADUKE.



458.

Plate XL.

arg., two bendlets gu. bezantée, No. 435; for Sir WARREN TRUSSELL, *arg. frettée gu. the frette bezantée,* No. 435 A. In the Roll of HENRY III, ROBERT DE ESTOFFORD bears *arg., a chevron gu., bezantée;* No. 434, Pl. L. This shield, slightly modified, and having on the chevron *three bezants only,* appears for "Sire ROBERT DE ESSTAFFORDE," in the EDWARD II Roll. As the fourteenth century advances, this family is known under the name of STAFFORD; accordingly, in the Roll of RICHARD II, "Monsr. NICOL. DE STAFFORD" bears, *or, a chevronel gu., and a chief az.;* and "Monsr. ROBERT DE STAFFORD," *or, a chev. gu., and over all a bendlet az.;* the arms of the head of the House of DE STAFFORD at this period being simply, *or, a chevron gu.,* (Calais Roll), which coat was quartered by the Dukes of BUCKINGHAM in the fifteenth century.

Amongst the early differencing charges, *annulets* occasionally appear. Thus, JOHN DE VIPONT bears, *gu., six annulets or;* JOHN DE PLESSIS, *arg., six annulets gu.,* No. 440, Pl. L; and Sir WILLIAM DE AVENEL, *arg., a fesse between six annulets gu.;* No. 440 A, Pl. LXIX. At Kilfane, in Kilkenny, the crossed-legged effigy of a DE CAUTEVILLE has on the shield *four annulets and a canton* in relief, the canton being *ermine.* It is probable that this shield, if entirely shown, would have borne *six annulets,* 3, 2, and 1; No. 454, Pl. XL, represents what is shown of this shield in the original. A Brass in Merton College Chapel, Oxford, A.D. 1471, to Warden HENRY SEVER, bears two shields, both of which are charged with *a fesse nebulée between three annulets.* In the original blazon, the annulets of DE VIPONT and DE PLESSIS are described as "*faux rondlets,*" or *false roundlets*—that is, as *roundlets voided of the field. Mascles,* in like manner, which appear in several early shields in groups, are blazoned as "*voydes du champ,*" when they are to be understood to be what we now distinguish as Mascles: otherwise the early mascle, when not thus voided, becomes the modern *lozenge.* Shields *masculée,* like those semée of annulets or roundles, or

shields charged with mascles in connection with other charges, may have been intended by early Heralds to indicate Difference.

Mr. Planché has directed attention to the seal of William de Romare III, Earl of Lincoln, who died as early as 1198, which is both *masculée* and *crusillée*. My representation of this seal in Plate XLV, is drawn from Mr. Planché's engraving. Roger de Quincey, Earl of Winchester, bears, *gu. masculée or:* and this shield, which is blazoned in the Roll of Henry III, appears upon the seal of the Earl, and also in the series of early examples that yet remain in the south aisle of Westminster Abbey; the mascles, seven in number, are pierced with very small openings, and disposed over the entire field of the shield, being in contact with one another, as in No. 441, Pl. XLIX. The Roll of Henry III also blazons the following shields: for Richard de Rokele, *erm., masculée gu.;* for William le Blond, *or, masculée sa.;* and for John de Neville, *gu., masculée or, a canton erm.;* No. 442, Pl. L. The shield of Hubert de Burgh, Earl of Kent, also bears, *masculée vair and gu.*—"*masculée de verre et de goules;*" but this is really *lozengy vair and gu.*, as appears from the shield that is displayed upon the seal of the Earl, and represented in No. 443, Pl. L. This shield is blazoned in all the earliest Rolls. Robert de Tony bears, *erm., masculée gu.;* John de Rivers, *gu., masculée or;* and William de Ferrers, *or, masculée gu.*, (Caer. Roll). Sir Rauf de Ferrers bears this same shield in the Calais Roll; the shield of Rauf de Gorges, (Caer.), is *lozengy or and az.* The Roll of Henry III gives one example of an ordinary that is lozengy, in the shield of De Vaux—*arg. a bend lozengy gu. and of the field;* No. 444, Pl. L. The Brass to John de Creke, about A.D. 1320, at Westley Waterless in Cambridgeshire, affords an early example of separate lozenges charged upon an ordinary: this shield bears, *or, on a fesse gu., three lozenges vair;* No. 445, Pl. XLVIII. The Brass to Sir Peter Arderne,

Chief Baron, at Latton, A.D. 1467, gives another good example of lozenges; one of the shields displayed in this memorial bears, *paly of six or and gu., on a chief arg. three lozenges of the second, the central lozenge charged with a golden chess-rook,* No. 448, Pl. XL; another shield upon this same Brass bears, *arg., a chevron engrailed, between three chess-rooks, sa.* A field or an ordinary *frettée* is, apparently, a modified form of representing a surface as *lozengy*. JOHN DE VERDON, (Roll HENRY III), bears, *or, frettée gu.;* but Sir ROBERT DE VERDON, (Roll EDWARD II) bears, "*de argent, a une crois de azure, frette de or;*" No. 449, Pl. XL. In the Calais Roll, Sir THOMAS HAWKESTONE bears, *arg., a fesse gu., frettée or.*

Vair occurs repeatedly in early shields, and it certainly bore its part in effecting difference, by means of varying the tincture of any shield or of its charges. Thus, WILLIAM DE FORTIBUS, Earl DE AUMALE or ALBEMARLE, (Roll HENRY III), bears, *gu., a cross patonce vairée,* (Roll HENRY III, and shield at Westminster.) Traces of these arms, emblazoned on the dress of AVELINE, Countess of LANCASTER, the Earl's daughter, are yet visible in her effigy, A.D. 1274, at Westminster; No. 446, Pl. L. In the same Roll, one DE FERRERS bears, *vairée arg. and az.,* and another, *vairée or and gu.;* and this last shield is repeated for Sir RAUF DE FERRERS of Chartley, (Calais Roll). FITZ GEOFFREY bears, *quarterly or and gu., within a bordure vairée;* and DE FITZ RAUF bears, *gu., a fesse vairée;* (Roll HENRY III). One of the early shields of the BEAUCHAMPS is *vairée;* and Sir WILLIAM MARMION bears, *vair, a fesse gu., with a label of three points or;* (Calais Roll). In the Roll of HENRY III, DE MONCHESNEY, on a golden shield bears three small shields, two and one, each of them *vair, with two bars gu.,* No. 447, Pl. XLVIII; a truly original mode of differencing, but one which is at once very clear and very decided.

The usage of differencing the accessories of shields of arms, as well as the shields themselves, has already been exemplified

in the achievement of Sir JOHN DAUBYGNÉ, No. 408, p. 128, and in several of the interesting mantlings that are blazoned in the Windsor Garter-Plates; (see *Mantling*, in Chap. XIII.) Crests, Supporters, and Badges are all charged with Differences, precisely in the same manner as Mantlings. In the instance of animals, the Marks of Cadency are sometimes charged upon their shoulders, or they are *semée* with them, and sometimes the Marks are formed into Collars. The lion crest of THOMAS BEAUFORT, Duke of DORSET, is gorged about the throat with a *collar, compony erm. and az.*, as the bordure of his shield; and the lion crest of his father, JOHN BEAUFORT, K.G., Duke of SOMERSET, has a *collar, compony arg. and az.*; No. 451 A, Pl. XLI. In like manner, the shield of Sir THOMAS LANCASTER, (Calais Roll), bears, *gu., a lion rampt. guard. or, gorged with a collar of France*, a blue collar, that is, charged with three golden fleurs-de-lys; No. 451 B, Pl. LXXII. Collars appear to have been used for differencing Crests, when the Shields were differenced with Bordures; as Labels were habitually repeated on both Crests and Shields.

In the "BOOK OF ST. ALBAN'S," (printed 1486, being a species of paraphrase of a part of an earlier treatise on Heraldry by NICHOLAS UPTON, A.D. 1440), the ancient practice of powdering shields for Difference is described under the title of "*Gerattyng.*" This Gerattyng is defined to include nine figures or charges, each of which is said to have been used with a definite and distinct signification. The nine figures are *crosslets* (any small crosses, that is), *fleurs-de-lys*, *roses*, *primroses*, (probably quatrefoils), *cinquefoils*, *escallops*, *chaplets*, *mullets*, and *crescents*. This series, accordingly, does not include martlets, billets, annulets, or roundles of any tincture. Whatever may have been the original intention, in actual practice all traces were soon lost of any systematic Gerattyng, which professed to difference in obedience to any established law; and the crosslets and other charges, having become integral

CHAPTER XV.

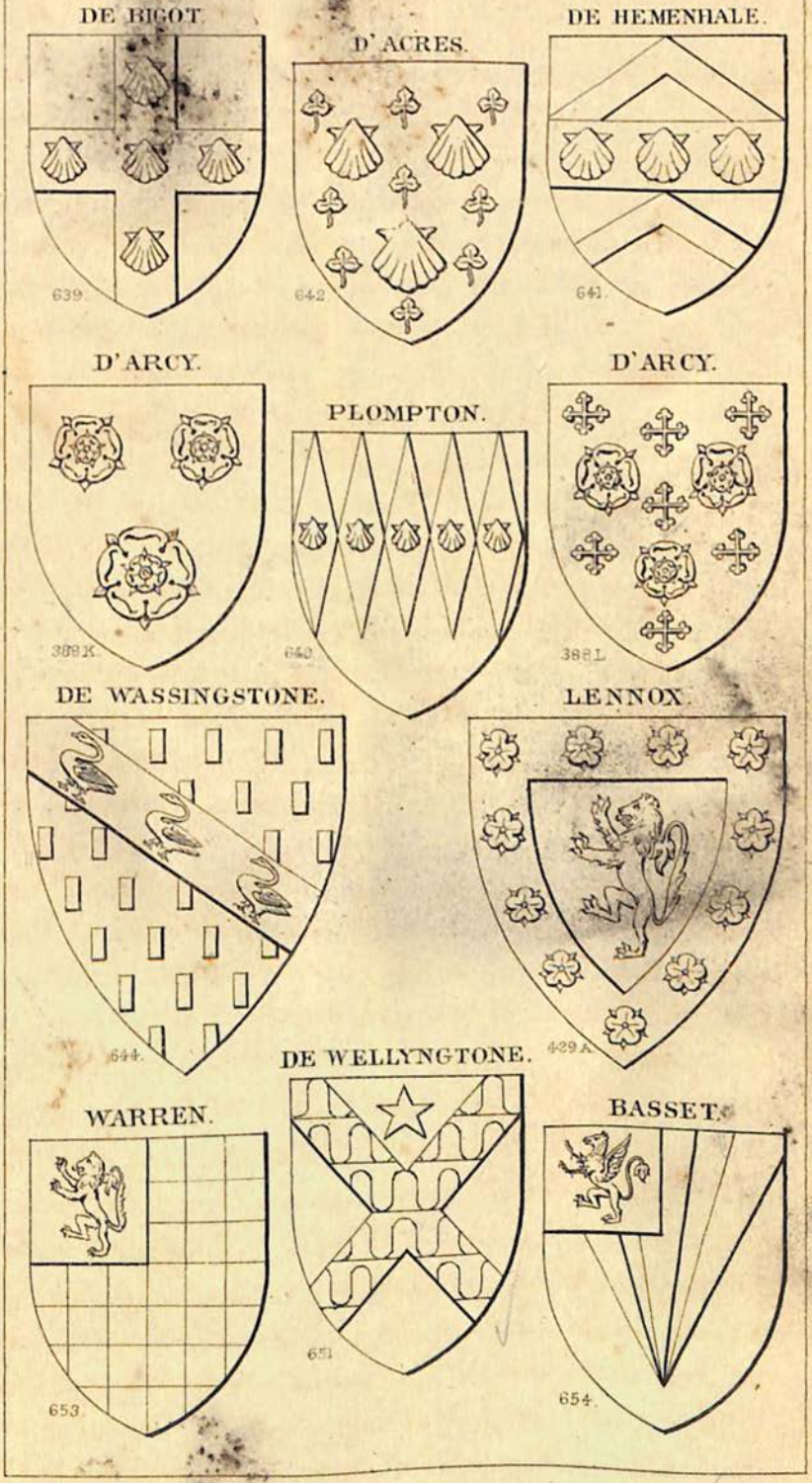


Plate LXXI.

components of heraldic compositions, ceased to be regarded as Marks of Cadency; except, indeed, when a single crescent, mullet, or other figure was retained to represent the early orle or powdered field, and to act alone as a "Difference."

The idea of Differencing by a *single* Mark of Cadency was regarded with favour at an early period. The small charges that were oftentimes repeated in shields of arms soon began to be regarded as components of the blazon, and they were regularly transmitted with the ordinary or other primary charge with which they had been associated.

In the Roll of HENRY III, HUGH DE BALLIOL differences by charging his shield (*gu., an orle arg.*) with a very small shield in the dexter chief, which is, *az., a lioncel rampt. or*, No. 645, Pl. LXVII, and WILLIAM DE LANCASTER bears, *arg., two bars gu., with a canton of the second charged with a lion of England*, No. 453, Pl. XL; and this same shield is blazoned for JOHN DE LANCASTER in the Caer. Roll. The DE VERES from the earliest period have borne *a single mullet*, No. 156, Pl. VI. In the Roll of EDWARD II (A.D. 1308-14) there occur several remarkable examples of difference marked by a single small charge. The shields of the heads of the several families are generally blazoned also in this Roll, without the Differences. These differencing charges on investigation would prove, in almost every case, to have been derived from some allied shield of arms, and, consequently, they suggest the idea of Marshalling. The examples which follow are from the Roll of EDWARD II. Sir GILES DE BREWYS or BRAOSE: *arg., crusilée, a lion rampt. or, charged on its shoulder with a fleur-de-lys gu.* Sir ESTEVENE DE SEGRAVE: *sa., a lion rampt. arg., crowned or, on the shoulder, a fleur-de-lys gu.*, No. 646, Pl. LXXII. Sir NICHOLAS DE ESTLEE: *arg., a lion rampt. gu., on the shoulder a cinquefoil of the field*, No. 647; Sir GILES DE ESTLEE added to this differenced shield *an azure label*, for further difference. Sir ROBERT DE WALKEFARE, *arg. a lion rampt. sa., on its shoulder a mullet or.* Sir JOHN DE RESOUN, *gu., a lion rampt. or, in the dexter chief a cross*

pattée vair. De Mountpynyon : *arg., a lion rampt. sable, charged on the shoulder with a dolphin or,* No. 648, Pl. LXXII. Sir John de Peche : *az., an eagle displayed arg., on its shoulder a maunche gu.,* No. 649, Pl. LXXII. Sir Edmond de Pagenham : *quarterly or and gu., in the first quarter an eagle displayed vert.* (Sir William Philip, K.G., A.D. 1440, bears, *quarterly gu. and arg., in the first quarter an eagle or,* No. 650, Pl. LXXII, from his Garter-Plate.) Sir John Mounteney : *az., on a bend between six martlets or, a mullet gu.;* and a second Sir John bears the same shield similarly differenced, with a *field gules.* Sir John de Beche, *arg., on a bend gu., three stag's heads or, in the dexter chief a martlet sa.* Sir Thomas de St. Leger : *az., fretty arg., on a chief or a mullet gu.* Sir Edmond de Wellyngtone : *gu., a saltire vairée, in chief a mullet or,* No. 651, Pl. LXXI.

The shield of Sir John De Beauchamp, brother of the Earl of Warwick, blazoned in the Calais Roll, is differenced with a *crescent sa.,* No. 371, Pl. XXV. This shield is blazoned again in the Roll of Richard II, and with it is the Beauchamp shield with the martlets, (No. 369, Pl. XXV,) also differenced with a *pierced mullet sa. :* a *sable crescent* differences this same shield at Worcester. Sir Thomas and Sir Otes or Otho de Holland severally difference *Holland ancient,* No. 637, Pl. LXV, with an *annulet* and a *crescent gu.,* (Calais Roll); both brothers were Knight Founders of the Garter, and they were the second and third sons of Robert de Holland and Maud de la Zouche. The Calais Roll also blazons the shield of Sir Adam Asheburste, *gu., a cross engrailed, and in the dexter chief a fleur-de-lys arg.;* and that of Sir Thomas Bradstone, *arg., on a canton gu. a rose or.* This shield of Bradstone is marshalled in the first quarter of an escutcheon of pretence in the Garter-Plate of Sir John Neville, K.G., Lord Montagu. In the fourth quarter this same escutcheon bears De la Pole, *az., on a fesse between three leopard's faces or, an annulet gu.,* No. 452 A, Pl. XL; and, in the second quarter of Sir John's own shield is

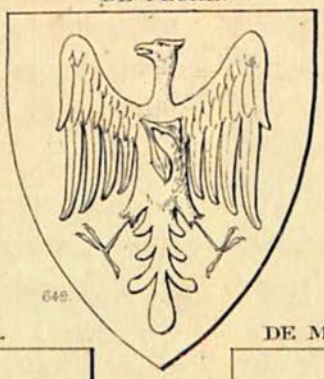
SIR T. LANCASTER

451 B

DE SEGRAVE.

646

DE PECHE.



649

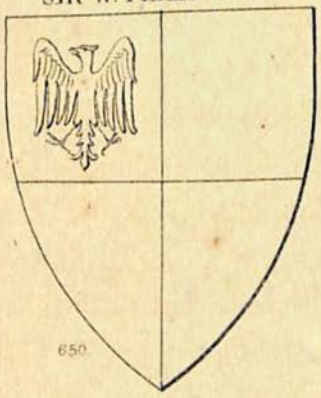
DE ESTLEE.

647

DE MOUNTPYNYON.

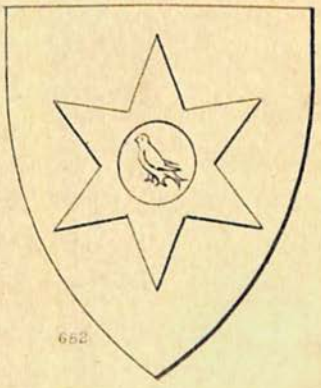
648

SIR W. PHILIP K. G.



650

SIR J. DE HARPEDON.



652

Plate LXXII.

NEVILLE of SALISBURY, *gu., a saltire arg., charged with a label of three points componée arg. and az.*, No. 452 B. This last shield is several times repeated upon the BEAUCHAMP Monument at Warwick. Upon the Brass in Westminster Abbey to Sir JOHN DE HARPEDON, A.D. 1451, his arms are blazoned, *arg., a mullet gu., pierced of the field and charged with a martlet sa., for difference*, No. 652, Pl. LXXII, in the Roll of EDWARD II, this shield is borne without the martlet by Sir WILLIAM DE HARPEDENE. Another NEVILLE, Lord LATYMER, charges *a pellet upon his silver saltire*, for Difference, No. 452 c, Pl. XL; and yet another peer of the same family, NEVILLE, Lord BERGAVENNY, differences his saltire with a *rose gu.* The BEAUFORTS difference with either a *mullet* or a *crescent*, No. 480, Pl. XXXII. As the fifteenth century advances, examples of Cadency marked by a single small charge increase in number. Thus, at Childrey, in Berkshire, in his Brass, A.D. 1444, the arms of WILLIAM FYNDERNE, repeated both upon shields and upon his tabard, are, *arg., between three crosees pattées fitchées, a chevron sa., charged for Difference with an annulet of the field*, No. 452, Pl. XL. THOMAS LANGLEY, Bishop of Durham (A.D. 1406-1437), differences his paternal arms, *paly of six arg. and vert*, with *a mullet*, (Official Seal). Sir JOHN STANLEY in 1474, at Elford, upon his monument differences his quarterly shield of STANLEY and LATHOM with a *crescent gules*. In the Ardern Brass at Latton, one of the shields bears DE BOHUN differenced with a *single mullet* on the bend. Sir THOMAS LOVELL, K.G. (temp. HENRY VII) bears, *quarterly* 1 and 4, *arg., a chevron az., between three squirrels seiant gu.; a crescent, for Difference, or;* 2 and 3, *vert, two chevronels arg., each charged with three cinquefoils gu.* Sir GILBERT TALBOT, K.G., (temp. HENRY VII), differences his lion crest with a *crescent;* and, in the third quarter of his shield he marshals NEVILLE of Raby, having the saltire charged with *a martlet gu.* ROBERT WILLOUGHBY, K.G. Lord BROKE (died 1502) differences his first grand quarter with a

crescent, charged, (as in the shield, No. 480, of the BEAUFORTS) upon the fesse point. And, HENRY STAFFORD K.G., Lord STAFFORD, second son of HENRY, second Duke of BUCKINGHAM (temp. HENRY VIII), also differences his quartered shield upon the fesse point with *a crescent*; (Garter-Plate.) And, once more, about the same period, in a monument of the VERNEYS at King's Langley, the Verney shield is differenced with *a crescent, az.* At an earlier period the same VERNEYS difference, after the manner then prevalent, by changing the tinctures of their shield and its charges, and by modifying the general character and arrangement of their arms.

With the exception of ROYAL CADENCY, which now is marked exclusively with the *Label*, the "Differences" of Modern Heraldry are the same as they are presumed to have been since the fourteenth century. They are, for

1. The eldest son, (during his father's life-time) *a Label:* No. 379 A, Pl. XIII.
2. The second son—*a Crescent:* No. 380.
3. The third son—*a Mullet:* No. 381.
4. The fourth son—*a Martlet:* No. 382.
5. The fifth son—*an Annulet:* No. 383.
6. The sixth son—*a Fleur-de-lys:* No. 384.
7. The seventh son—*a Rose:* No. 385.
8. The eighth son—*a Cross Moline:* No. 386.
9. The ninth son—*a Double Quatrefoil:* No. 387.

The first son of the first son may charge his label with a label, his second son may charge his label with a crescent, and so on; and the first son of the second son may charge his crescent with a label, &c., &c., though happily this complicated and involved Differencing is very rarely adopted. All Marks of Cadency are now generally borne in the chief of the shield.

Daughters, the Princesses excepted since the accession of the present Royal Family to the Crown of England, being all

equally co-heiresses, do not difference their paternal arms; but when a differenced coat of arms retains its difference as a charge, as in the instance of the COURTENAYS, such a coat of arms is borne by daughters as well as sons. In early Heraldry, however, ladies commonly bore their paternal Differences.

The *Bordure*, the *Bend*, the *Canton*, and the *Chevron* would always afford ready facilities for compounding two coats of arms, and, with the *Label*, they might also with ease be added to any shield "for difference." And, Cadency thus effected might as easily receive a secondary series of differences—small figures and devices, that is, might be charged either upon a label or any of its comrades, thus differencing them from themselves when they were added uncharged to any shield of arms. Upon the same principle, *a Chief* may sometimes have first been added to the shield, and then charged for difference; and again always with a view to differencing, Ordinaries may have been *cotised;* a Chevron or a Fessé may have been resolved into a group of either *chevroncls* or *bars gemelles;* and a Bend may have been superceded by a single *bendlet* or a *group of bendlets.*

Before I enter more fully upon a consideration of Cadency effected by the *Label* and the *Bordure*, it may be desirable to adduce a few additional early examples of shields, which illustrate those other modes of differencing to which I have just referred.

Examples of *Cantons.* Cadency marked by the Canton very generally may be regarded as a modified form of Marshalling. The devices that are charged upon Cantons, with only occasional exceptions are taken from, and represent some allied coat of arms; the prevailing usage being for a man who does not quarter his maternal arms, either to canton them, or to charge some significant reference to them upon a Canton, for "Difference."

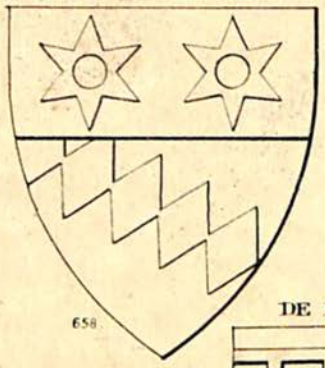
Roll of HENRY III: ROBERT DE TATESHALL, *chequée arg. and gu., a canton erm.:* WILLIAM DE DUNSTANVILLE, *arg., frettée gu.,*

a canton of the last charged with a lion of England: E DE BOYS, *arg., two bars gu., a canton erm.* In the Calais Roll, Sir WILLIAM DE WARREN bears, *chequée or and az., on a canton gu. a lioncel rampt. arg.*, that is, he bears a *canton of* FITZ-ALAN; No. 653, Pl. LXXI. R. DE BASSETT bears, *or, three pallets gu., a canton erm.;* No. 455, Pl. XL. (Compare with Nos. 402, 403, Pl. XXXVII); but Sir SYMON DE BASSETT (Calais Roll), bears, *or, three piles in point gu., a canton erm.;* which shield is repeated in the Garter-Plate of RALPH, Lord BASSETT, of Drayton, who died in 1390; No. 456, Pl. XL. By comparing these two shields, it will be seen that the BASSETTS, while retaining the same *ermine canton*, differenced three *pallets* with as many *piles*, both the tincture, and the number, and also the general character of the charges being the same in the two shields; and a further comparison with Nos. 402 and 403, will show the *ermine* field which is represented in the Canton, and the tinctures *or* and *gules*. The shield of JOHN DE DREUX, Count of BRITTANY, No. 116, Pl. V, is a most expressive example of the use of the Canton. The mother of the Count was a sister of EDWARD I; he therefore placed about his shield a *Bordure of England;* and, as Earl of RICHMOND, he added the *canton ermine*. The arms of the WIDVILLES or WOODVILLES are, *arg. a fesse and a canton gu.* These arms it is customary to blazon with the fesse and canton conjoined; but the canton certainly ought to be represented as raised in relief above the fesse, for a bordure is charged upon a fesse, and a canton is charged upon a bordure. In the Roll of RICHARD II, Sir JOHN BASSETT bears, with the three piles in point, *a canton arg., charged with a griffin segreant sa., armed gu.;* No. 654, Pl. LXXI. Sir THOMAS KYRIELL, K.G., bears, *or, two chevrons gu., and on a canton of the second a lion of England.* The STAFFORDS also, and the DE LA ZOUCHES both differenced their shields with a *canton ermine.*

Examples of *Bends* and *Bendlets.* Roll of HENRY III:

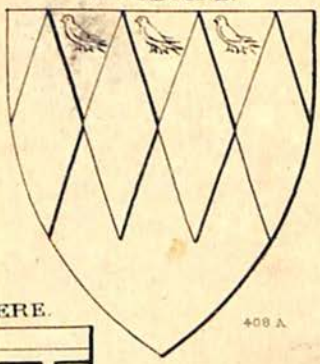
CHAPTER XV

DE BACON.



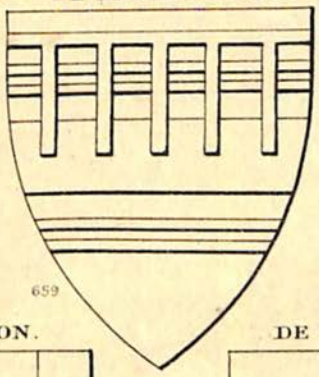
658

D'AUBYGNÈ.



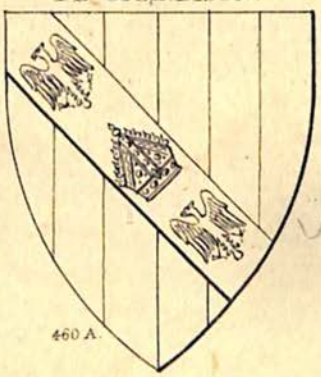
408 A.

DE BADLESMERE.



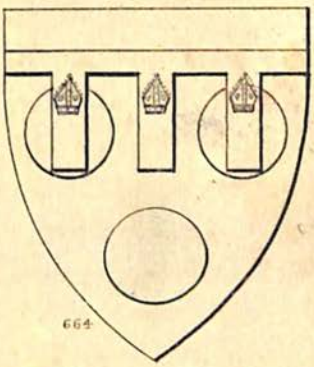
659

DE GRANDISON.



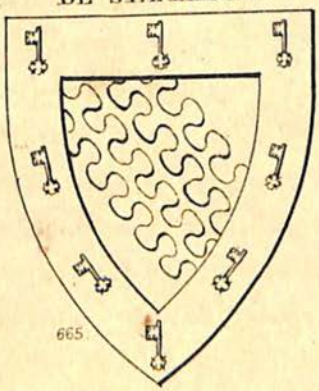
460 A.

DE COURTENAY.



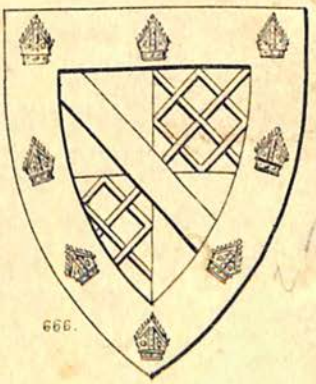
664

DE STAPLEDON.



665.

LE DESPENCER.



666.

Plate LXXIII.

WILLIAM DE GANT, *barry of six, arg. and az., a bend gu.:* E. DE KENDALL, *arg., a bend az., cotised vert;* in another Roll of the same period this shield is blazoned, *arg., a bend cotised indented vert;* and in the Roll of EDWARD II, *arg., a bend vert, cotised indented gu.* In a Brass at Long Melford, the same blazonry appears, but differently tinctured, for a CLOPTON, *sa., a bend erm., cotised indented or.* Roll of Caerlaverock: JOHN DE GREY, *barry of six, arg. and az., a bendlet engrailed gu.* (Compare No. 121, p. 34); ROBERT LE FITZ-PAYNE, *gu., three lions pass. in pale arg., over all a bendlet az.:* WILLIAM DE GRANDISON, *paly of six arg. and az., on a bend gu. three eaglets displayed or.* The shield of the GRANDISONS in its original simplicity is, *paly of six, arg. and az.* Upon this a *bend gules* is charged. Next, upon the bend itself *three golden eaglets* appear; No. 459, Pl. XLIX; (this shield is blazoned in the Roll of EDWARD II, and in the Calais Roll). These eaglets are then differenced by the substitution, first, of *three escallops,* and subsequently of *three buckles,* all *or;* and finally, JOHN DE GRANDISON, Bishop of Exeter, A.D. 1327-1369, completes the group with his shield, having the red bend charged with *a silver mitre between two golden buckles;* No. 460, Pl. XLIX. I must add that, in Harl. MS. 5827, the shield of Bishop JOHN DE GRANDISON, is blazoned *paly of six, arg. and az., on a bend gu., a mitre between two eaglets or;* No. 460 A, Pl. LXXIII. In the Caer. Roll, JOHN FITZ-MARMADUKE bears, *gu., a fesse between three popinjays arg.;* but in the Roll of HENRY III, ROBERT FITZ-MARMADUKE adds to the same arms an *azure bendlet,* as in No. 458, Pl. XL; which example, having the bendlet added, is drawn from the shield of an effigy of the time of EDWARD I, probably the effigy of the Caerlaverock Fitz-Marmaduke himself, at Chester-le-Street, Durham.

Roll of EDWARD II: Sir HENRY DE SEGRAVE, *sa. a lion rampt. arg. crowned, or, over all a bendlet gu.;* Sir SYMON bears the bendlet *or,* No. 655, Pl. LXVII; and Sir STEPHEN *engrails*

the red bendlets. Sir HUGH WAKE, Sir PHILIP COURTENAY, and Sir JOHN GASCELINE, all difference their paternal arms with a bendlet:—thus, WAKE, *or, two bars gu., in chief three torteaux, and over all a bendlet az.;* COURTENAY, *or, three torteaux, over all a bendlet az.;* GASCELINE, *or, billettée az., a bendlet gu.;* Sir SIMON LYNDESHAYE, *or, an eagle displayed purp., debruised by a bendlet componée arg. and gu.;* THOMAS DE GARSHALE, *quarterly arg. and sa., on a bend gu. three fleurs-de-lys or.* Calais Roll: Sir NICHOLAS POYNINGS, *barry of six, or and vert, over all a bend gu.;* Sir HUGH LE DESPENCER charges his *sable bend* with *three mullets arg.;* and Sir PHILIP engrails the bend itself; Sir NICHOLAS LANGFORDE, *paly of six, or and gu., and over all a bend arg.;* Sir ALLAN CLAVERING, *quarterly, or and gu., on a bend sa. three mullets arg.* I add another example from the sculptured effigy of a crossed-legged knight at Whatton in Nottinghamshire, whose mutilated shield still shows that it originally bore *on a bend, between six crosslets, three roundles,* No. 656; one more, from the bold effigy of a knight of the period of EDWARD II, from Clehongre in Herefordshire, whose shield bears, sculptured with extraordinary spirit, *barry of six, on a bend three lion's faces,* No. 657; and one, from a Brass of the same period at Gorleston in Suffolk, in which the knight, a DE BACON, whose ailettes are charged with a *plain cross,* displays on his shield *a bend indented,* (or *dancettée,* or perhaps *five lozenges conjoined in bend*), *and on a chief two mullets of six points pierced;* No. 658, Pl. LXXIII.

Examples of *Chiefs.* The shields of the DE GENEVILLES, No. 131 A, Pl. XIV, already blazoned, *(sa., three barnacles in pale or, and on a chief erm. a demi-lion rampt. issuant gu.),* is an admirable example; (Roll HENRY III). In this same Roll, ROBERT LE BRUS bears, *arg., a saltire and a chief gu.;* FITZ RALDOLF bears, *arg., the chief of the shield frettée, gu.;* and A. DE ST. AMAND, *arg., fretty, a chief sa.* This last shield in the Caer. Roll is differenced for AUMERY DE ST. AMAND, by having

three bezants charged upon the chief. DE TATESHALL, *chequée or and gu., a chief erm.;* DE GRAHAM, *gu., a saltire arg., on a chief or three escallops of the first;* No. 409, Pl. XXVIII, (Caer. Roll). JOHN DE CLINTON, *arg., on a chief az. three fleurs-de-lys or,* (Roll EDWARD II). Sir JOHN STREUDYN, *arg., on a chief gu. three buckles, their tongues in fesse, or;* Sir AMYAS BRETT, *gu., in chief a lion of England;* Sir GALYON CORDER, *arg., on a chief dancettée three crosslets or,* (Calais Roll).

Examples of *Chevrons* and *Bars Gemelles.* Roll of HENRY III: DE MEYNELL, *az., three bars gemelles, and a chief or;* DE MONEMUE, *or, three chevronels gu., and over all a fesse az.;* DE RICHMOND, *gu., two bars gemelles and a chief or;* DE TREGOS, *gu., three bars gemelles, and in chief a lion pass. or.* Caer. Roll: BARTHOLOMEW DE BADLESMERE, *arg., a fesse between two bars gemelles gu., over all a label of three points az.;* No. 659, Pl. LXXIII. DE PACHE, *arg., a fesse between two chevrons gu.* This aggroupment often occurs with several variations in the tinctures. The famous ROBERT DE FITZ WALTER, a member of the family of the DE CLARES, bears, *or, a fesse between two chevrons gu.* Upon the shield and surcoat of a knightly effigy of a DE L'ISLE, (temp. EDWARD I), at Rampton in Cambridgeshire, the fesse and the two chevrons are *sable upon or;* this same shield is blazoned in the Calais Roll, which also gives, for Sir WILLIAM KYDELBYE, *sa., a fesse or, between two chevrons arg.* The ST. QUINTINS, on a field *of gold,* bear either *a single chevron,* or *two chevrons,* or *three chevronels* of the same tincture, always retaining the same *chief vairée;* Nos. 461 and 462, Pl. XXVII; these shields are drawn from the Brasses to the ST. QUINTINS at Brandsburton and Harpham in Yorkshire.

The *Bordure* would enable the early Herald to mark Cadency with the utmost distinctness, and yet without infringing in the slightest degree upon the original composition of the shield to be differenced; and also, at the same time, in anticipation of marshalling arms, it affords ready facilities for incorporating

the distinctive insignia of two different shields into a single composition. The *Bordure of France* of JOHN PLANTAGENET of Eltham, (No. 332, Pl. XIX,) is a fine example of both cadency and marshalling. The *Bordure bezantée* of the Earl of CORNWALL, the first of the eight bordered shields that are blazoned in the Roll of HENRY III, (No. 194, Pl. V), and the *Bordure of England* that surrounds the banner of JOHN DE DREUX of Brittany, in the Caerlaverock Roll, (No. 116, Pl. V), are equally characteristic examples of marshalling and cadency effected by the same process. The differenced shields of the PLANTAGENETS are described in full in the next chapter: here, I now proceed to adduce some examples of shields differenced by Bordures and Labels, in addition to those that have been already noticed.

Examples of *Bordures.* Roll of HENRY III:—FITZ GEOFFREY *quarterly or and gu., a bordure vairée;* DE MONTGOMERY, *erm., a bordure gu. semée of horse-shoes, or;* DE AUBENY, *or, two chevrons gu. within a bordure of the last:* DE UMPHRAVILLE, *or, a cinquefoil gu., within a bordure az. semée of horse-shoes or.* Caer Roll:—JOHN DE BARR, *az., semée of crosslets or, two barbels haurient addorsed gold, within a bordure engrailed gu.*, No. 329 A, Pl. XIX: HUGH DE VERE, son of the Earl of OXFORD, *De Vere, within a bordure indented sa.* (this shield occurs in several Rolls), No. 477, Pl. XXXII: The Earl of LENNOX, *gu., a lion rampt. arg., within a bordure of the first, semée of roses of the second*, No. 429 A, Pl. LXXI. BERTRAM DE MONTBOURCHIER, *arg., three pitchers gu., within a bordure sa. bezantée*, (also Roll of EDWARD II and Seal), No. 464, Pl. LI. Roll of EDWARD I:—ROGER L'ESTRANGE, *gu., two lion's pass. in pale arg., within a bordure eng. or*, No. 660, Pl. LXII. SIMON DE LYBOURN, *az., six lioncels rampt. arg., within a bordure eng. or.* Another Roll of EDWARD I:—DE FERRERS, *vairée, a bordure sa. semée of horse-shoes arg.:* this shield of DE FERRERS is more commonly blazoned, *vairée or and gu., a bordure az. semée of horse-shoes or,*

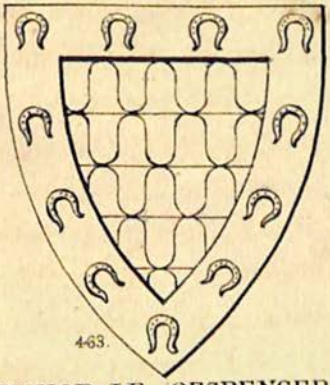
SIR JOHN DE CORNWALL, K.G.
LORD FANHOPE, A.D. 1443.

451.

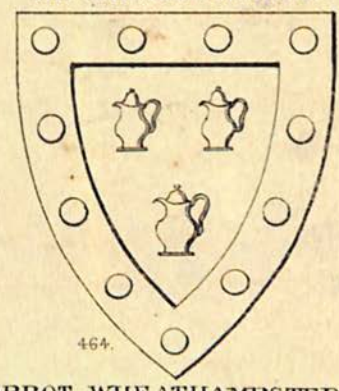
433.

450.

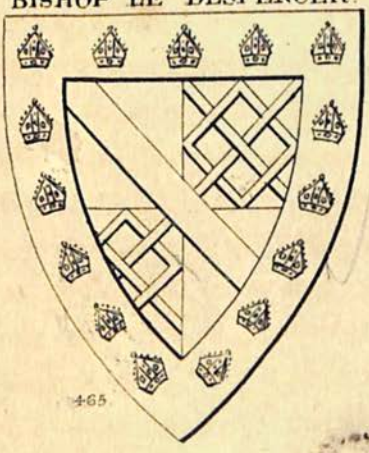
DE FERRERS.


463.

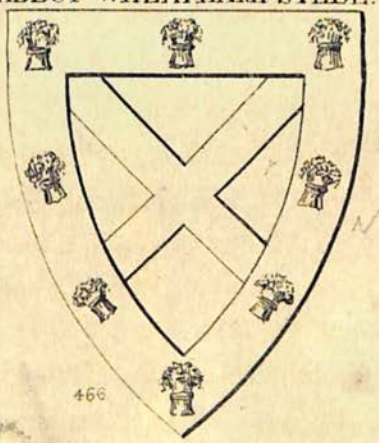
DE MONTBOURCHIER.


464.

BISHOP LE DESPENCER.


465.

ABBOT WHEATHAMPSTEDE.

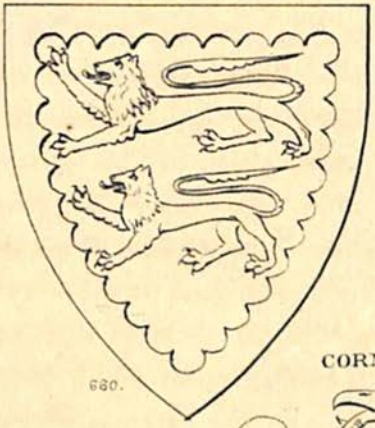

466.

No. 463, Pl. LI. Roll of EDWARD II:—JOHN DE HASTINGS, *or, a maunche gu., within a bordure of Valence,* (*"de or, a une maunche de goules, od la bordure de Valence"*) No 661, Pl. LXII; this is a remarkable example of the use of the bordure for marshalling, as a prelude to quartering. WILLIAM DE BEAUCHAMP, *Beauchamp with martlets, within a bordure indented arg.;* THOMAS DE PICKERING, *arg., a lion rampt. sa., within a bordure gu. bezantée;* JOHN DE WIGTONE, *sa., three mullets and a bordure indented or;* JOHN DE WELLE, *gu., six crescents arg., within a bordure componée or and az.:* NICHOLAS DE RIVÈRE, *vairée arg. and gu., a bordure az. bezantée:* RAUF DE ROCHFORD, *quarterly or and gu., a bordure sa. bezantée,* which shield John de Rocheford differences by bearing his *bordure indented;* RICHARD DE BASSETT, *paly of six or and gu., a bordure az. bezantée;* JOHN DE WESTONE, *arg., a fesse sa., a bordure gu. bezantée;* and for JOHAN DE WESTON, "sun filz," the same shield having the *bordure indented.* Calais Roll:—Sir ANDREW DE MONTAULTE, of Messenden, *az., a lion rampt. arg., a bordure or;* Sir ROGER NEVILLE, *gu., a fesse dancette arg., a bordure or.* Garter-Plates:—GILBERT Lord TALBOT, K.G., brother of the Earl of SHREWSBURY, *gu., a lion rampt. within a bordure engrailed or,* No 662, Pl. LXI; JOHN GREY, K.G., Earl of TANKERVILLE, *gu., a lion rampt. within a bordure engrailed arg.;* Sir JOHN DE CORNWALL, K.G., Lord FARHOPE, *erm., within a bordure sa. bezantée, a lion rampt. crowned or, and charged for Difference with a mullet arg.* No. 433, Pl. LI. A remarkable Bordure was borne by HENRY COURTENAY and by his son EDWARD, the last two Earls of DEVON of their race. This HENRY was the son of WILLIAM COURTENAY, (died 1502,) and his wife CATHERINE PLANTAGENET, youngest daughter of EDWARD IV; his arms are, *quarterly,* 1, (he marks his mother's royal rank by placing the heraldic insignia which represent her in the first quarter,) *France modern and England quarterly, differenced with a bordure quarterly of England and France;* 2 and 3, *Courtenay;* 4.

Rivers, or, a lion rampt az., armed gu., No. 663, Pl. LXII. The Bordure was frequently used by Prelates for differencing their arms. Thus, GLOVER gives the following amongst other examples:—WILLIAM COURTENAY, Archbishop of Canterbury, A.D. 1381-1396, *or, three tortcaux, on a label of three points az. as many mitres arg.*, No. 664, Pl. LXXIII; and these Arms the Archbishop bears impaled by those of the See of CANTERBURY. THOMAS FITZ-ALAN or ARUNDEL, Archbishop CANTUAR., A.D. 1396-1414, (son of ROBERT FITZ-ALAN, thirteenth Earl of ARUNDEL), *Fitz-Alan and Warrenne quarterly, within a bordure engrailed arg.* JOHN STAFFORD, Archbishop CANTUAR., A.D. 1443-1452, *or, on a chevron gu. a mitre arg., the whole within a bordure sa.* WALTER DE STAPLEDON, Bishop of EXETER, A.D. 1306-1329, *arg., two bendlets nebulée sa., within a bordure of the second charged with eight keys or*, No. 665, Pl. LXXIII: Bishop STAPLEDON'S bordure is sometimes blazoned *gules* and sometimes *azure*, as at Exeter College, Oxford. EDMUND DE STAFFORD, Bishop EXETER, A.D. 1394-1419, *or, a chevron gu. within a bordure of the second, charged with eight mitres, arg.*, (sometimes the mitres are *or*). HENRY LE DESPENCER, Bishop NORWICH, A.D. 1370-1406, *Le Despencer* (No. 107), *within a bordure az. charged with fifteen mitres or*, No. 465, Pl. LI: this shield is thus blazoned on a boss in roof of the south aisle of the Church of Great Yarmouth; and it also appears with several archiepiscopal shields of the Metropolitan See, in the remarkable series of heraldic bosses at Canterbury. In his official seal, Bishop HENRY LE DESPENCER has the shield of the see of Norwich on the dexter side of his effigy, and on the sinister side his differenced shield of LE DESPENCER. The personal seal of this Bishop is a most interesting example of heraldic composition. From a helm and mantling surmounted by a mitre and the LE DESPENCER crest—a griffin's head, the shield of the prelate, hangs by its sinister angle: it is charged with the LE DESPENCER arms within a bordure, upon which

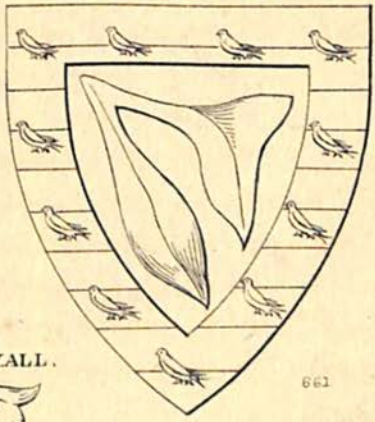
CHAPTER XV

L'ESTRANGE.



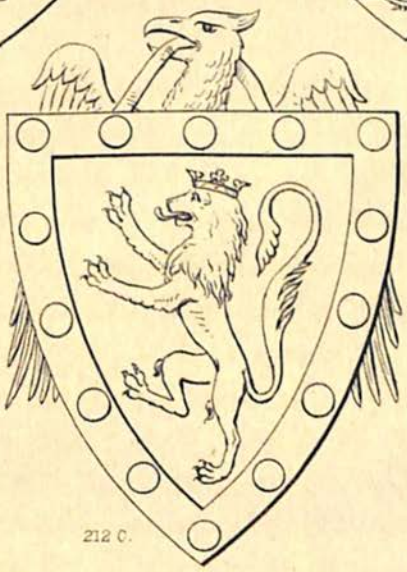
660.

DE HASTINGS.



661

CORNWALL.

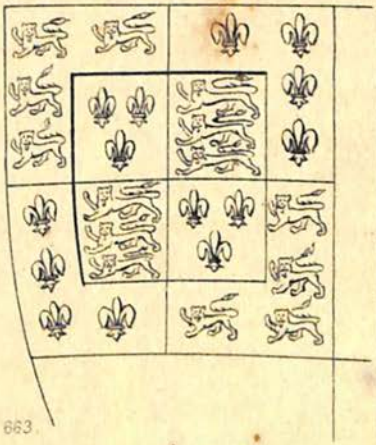


212 C.

TALBOT.

662.

COURTENAY.



663.

Plate LXII.

are *eight mitres.* On either side of the helm is a shield: the one to the dexter bears the arms of the See of NORWICH—*az., three mitres or*; while the sinister shield is charged with seven mascles. The bordure in this seal having the number of the mitres reduced from fifteen to eight, exemplifies the heraldic feeling of the time which held the number of the repetitions of the differencing charges of any shield to be a matter of indifference; No. 666, Pl. LXXIII. At St. Alban's, in the north aisle, there remains in the stained glass a shield of Abbot JOHN DE WHEATHAMPSTEDE, A.D. 1421-1460, which may be said to bear the arms of the Abbey within a bordure of the Abbot,—*az., a saltire or, within a bordure gu. charged with eight garbs of the second;* No. 466, Pl. LI: see also No. 201 A. Pl. XV.

I may here notice, as a singular illustration of the prevalence of what may be styled the heraldic sentiment of the thirteenth and fourteenth centuries, that the Bishops of that day sometimes blazoned their paternal arms upon their official vestments. Thus, upon the seal of ANTHONY BEC, the celebrated Bishop of DURHAM, A.D. 1283-1310, the effigy of the Prelate is vested in a chesuble charged with his *cross recercelée;* and LEWIS DE BEAUMONT, Bishop of the same See, (A.D. 1317-1333,) appears upon his Seal having his chesuble *semée de-lys* and *charged with a lion rampt.*, (See Pl. XXVIII, No. 427). This episcopal effigy stands between two shields, that to the dexter bearing ENGLAND, while the other would seem to be a modification of the arms of JERUSALEM, (No. 1, p. 8); it is charged with *a cross potent, between four groups of small crosses pattées, three crosses in each group.*

Cadency marked by the *Label.* The earliest known Label appears upon the counter-seal of the SAER DE QUINCEY, first Earl of WINCHESTER, who died in 1219; but, whether this Label, which has seven or eight points, was borne as a Mark of Cadency has not been determined. In 1235, JOHN DE LACI, Earl of LINCOLN, displays upon his

counter-seal a Label of four points, over a bendlet, No. 33 B, p. 25. In Westminster Abbey, one of the shields emblazoned by the Heralds of either HENRY III or EDWARD I, bears the same arms of the Earl of LINCOLN; the shield is *quarterly or and gu.;* but the black bendlet, which is very narrow, is a *bendlet sinister,* and the label is set very high in the shield, and there is also a narrow border, raised and tinctured sable, No. 467, Pl. XLIX. During the life-time of his father, EDWARD I charged his shield upon his seal with a label, as the recognized heraldic Difference which should distinguish his own shield as the PRINCE ROYAL of ENGLAND, from the shield of the KING his father. Prince EDWARD'S label is so placed as to form the actual chief of the escutcheon, and two of its five points lie alternately over and under the tail of the uppermost lion, No. 470, p. 161. EDWARD II, while PRINCE ROYAL, bore the label set lower on the shield and with longer points, No. 430, Pl. XLV. This label of Prince EDWARD is blazoned *azure* in the Roll of Caerlaverock, and in the Roll of HENRY III, his father's label has the same tincture.

The early Labels always extend across the entire field of the shield from dexter to sinister; they have the ribbon itself very narrow, and it is generally set in close proximity to the uppermost margin of the shield, as in the examples upon the monuments of EDWARD III and EDMOND of Langley. The points, which are broader (sometimes considerably broader) than the horizontal ribbon, are in almost all cases either five or three in number; but a few examples of early labels having four points have been observed. The secretum of JOHN DE LACI, Earl of LINCOLN, A.D. 1232-1258, has the *label of four points,* No. 33 B, p. 25. In like manner, upon his magnificent monument in Westminster Abbey, EDMOND Crouchback, first Earl of LANCASTER, displays *a label of four points:* this Earl, however, and his eldest son also, in their seals bear labels of both five and three points. An early seal of one of the DE NEVILLES No.

667, Pl. LXXV, has the label of *four points* charged upon the chief of the shield: but another ROBERT DE NEVILLE, about A.D. 1270, bears his label of *five points*, as in No. 668. It does not appear that any peculiar significancy is attached to the number of these "points," at any rate, labels of five and of three points were certainly borne by the same individual at the same time, and they are even charged upon the obverse and the reverse of the same seal. The seal and the counter-seal of EDWARD II, as PRINCE ROYAL, for example, have severally *labels of three* and *five points:* and HENRY PLANTAGENET of Bolingbroke displays, on his impaled shield, *a label of five points and a label of three points side by side*, No. 347, p. 148.

The charges with which labels are constantly differenced are always intended to convey some significant meaning of their own, and thus they take an important part in giving an historical character to heraldic compositions. These charges, necessarily drawn to a very small scale, are placed upon the points of any label; sometimes a single charge appears upon one point only, at other times it appears upon each point, but more frequently the charge is repeated so that the same device is generally represented three times upon each point. This arrangement, however, is left entirely to the discretion of the artist, there being no heraldic signification implied in the repetition of the charges; when they are repeated, the object is to establish more decidedly the character of these small differencing charges, and to render their presence more conspicuous. The small figures are almost invariably all drawn to the same scale, and placed one above another; but, at St. Alban's there is a shield in stained glass of *France Ancient and England quarterly*, differenced with *a label of three points having on each point three ermine spots*, which are arranged *two and one*, each of the single spots, being much larger than the pair of spots above them; No. 468, Pl. XXXI. In this example, and in

several others also, I have not considered it to be necessary to engrave more than the label with its charges, the shields always being repetitions of either *England, France Ancient and England,* or *France Modern and England.*

Labels charged with *three ermine spots, three fleurs-de-lys,* &c., placed in pale on each of the points, are of common occurrence; and this, indeed, is always implied, unless some other arrangement should be expressly specified. Two of the Plantagenet Shields at Great Yarmouth have *two ermine spots* only on each point of their labels, and a third shield has *two torteaux* only on each point, Nos. 469 and 472, Pl. XXXI: and, in like manner, one of the shields on the Burghersh monument has its label charged on each point with *two fleurs-de-lys,* and another with *two ermine spots,* while a third has a *single red cross* upon each point; Pl. XXXIV. Upon the Stall-Plate of GEORGE PLANTAGENET, K.G., brother of EDWARD IV, his label is blazoned with a *single canton* upon each of its three points: and this same label is repeated in the stained glass at St. Alban's, No. 473, Pl. XXXI: and again, RICHARD PLANTAGENET, second son of EDWARD IV, upon his Stall-Plate charges *a single red canton upon the first point only* of his silver label, No. 474. I may add here, that during his father's lifetime, RICHARD II differences his shield with a *silver label of either five or three points, charged on the central point only with a Cross of St. George,* No. 485. Occasionally two distinct groups of differencing charges appear upon the same label; in this case the label has five points, and it either divides its central point per pale, or allots two points to one group of charges and three to the other; thus, on the monument at King's Langley, the shield that stands last of the series on the south side, bears *France ancient and England quarterly,* with *a Label of five points, per pale of Brittany and of France; points 1 and 2, ermine,* (three spots on each); and *points* 3, 4, 5, *of France,* (three fleurs-de-lys on each), No. 486. The Stall-Plate

of JOHN PLANTAGENET, son of HENRY IV, is differenced with a similar label, charged upon *France Modern and England quarterly*. Leaving the differenced Arms of the Plantagenet Princes for more full consideration in the following Chapter, I now proceed to notice some examples of Labels borne upon shields that are not of Royal rank.

In one Roll of HENRY III, thirteen shields are differenced with labels of five points; of these labels six are *azure*, five are *gules*, and there is one of each of the metals. A second Roll of the same period has fifteen labels of five points; one *or*, one *argent*, seven *azure*, five *gules*, and one *sable*. There are five banners or shields differenced with *azure labels of five points* in the Caerlaverock Roll; one with a similar label *vert*, and one *sable*; one *azure*, and one *gules of three points*; and a third of three points, *of France*. The Calais Roll, which blazons one hundred and eighteen shields, has twelve labels; two only are of *five points*, and of these one is *argent*, and the other *of France*; two, of *three points*, are *or*, one is *argent*, four are *azure*, one is *gules*, a fifth *azure* label is charged with *nine silver crescents*, and a second *golden* label bears on each point an *eaglet vert*.

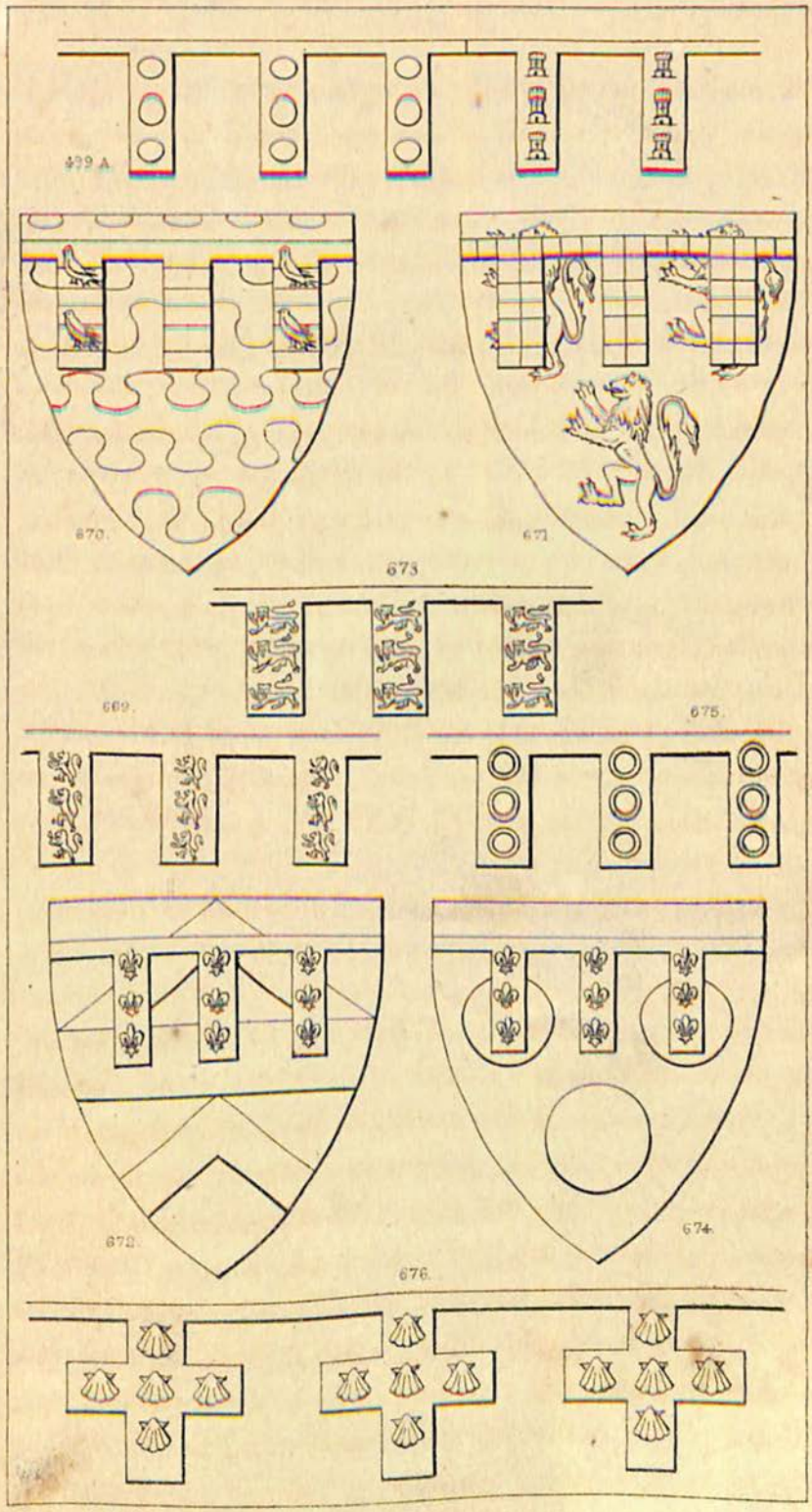
Examples of *Labels*. DE LACI, Earl of LINCOLN, *quarterly or and gu., a bend sa., over all a label of five points vert*, (Compare No. 33 B, p. 28); EUSTACE DE TOURS, *gu., an orle and a label of five points or*; WILLIAM DE CLARE, *or, three chevronels gu., a label of five points az.*; J. LE STRANGE, *gu., two lions pass. in pale arg., a label of five points az.*; E. DE LONGESPÉE, *az., six lioncels rampt., three, two and one, or, a label of five points gu.*, Roll HENRY III. JOHN DE SEGRAVE, *sa., a lion rampt. arg., crowned or, and a label of five points gu.*; JOHN DE ST. JOHN, the younger, *arg., on a chief gu., two mullets pierced or, a label of five points az.*, No. 404, Pl. XXVIII; EDM. DE HASTINGS, *or, a maunche gu., and a label of five points vert.*, Caer. Roll. Sir JOHN DAUBENY, *gu., a fesse indented*, (or *five fusils conjoined in fesse*) *erm., in chief three mullets or*, and *a label of three points az.*;

Sir HUGH ANDELE, *gu., frettée or, a label az.*; Sir JAMES ANDELE, *gu., frettée or, a label of Longespée,* (on each point of the *azure label a lioncel or*)—his mother was a daughter of WILLIAM DE LONGESPÉE, No. 669, Pl. LXXIV. Sir WILLIAM LOVEL, *undée or and gu., a label of Valence,* (the points *barrulée arg. and az., and on each a martlet gu.*); No. 670, Pl. LXXIV. Sir RICHARD DE LA VACHA, *gu., three lioncels arg., a label of Warrenne, (chequée or and az.)*; No. 671, Pl. LXXIV. Sir JOHN TRUDRINGE, *az., a fesse between two chevrons or, a label gu., fleurettée arg.*, No. 672, Pl. LXXIV; Sir WILLIAM DE SULEYE, *or, two bends gu., a label barrulée arg. and az.*; Sir ROBERT PECHE, *arg., a fesse between two chevrons gu., a label az. bezantée,* Roll of EDWARD II. Sir EDWARD DE MONTAGUE, *erm., three fusils conjoined in fesse gu., a label of three points or, charged on each point with an eaglet vert*; No. 503, Calais Roll.

In the Roll of EDWARD I, Sir JOHN LOUELL or LOVEL, bears, *barry nebulée of six or and gu., on a label of five points az. fifteen mullets arg.*; No. 502, Pl. XXXIII; (compare No. 670, Pl. LXXIV).

The NEVILLES, Earls of SALISBURY, difference with a *label componée arg. and az.*, charged upon their silver saltire; No. 452 c, Pl. LX.

JOHN BOURCHIER, K.G., Lord Berners, A.D. 1475, (Garter-Plate), over *Bourchier* and *Lorraine quarterly*, in the first and fourth grand quarters of his shield, *a label of three points of England*, that is, *a label gu., charged on each point with three lions of England*; No. 673, Pl. LXXIV. This nobleman became Lord BERNERS, *jure uxoris*, having married the heiress, MARGERY BERNERS, whose arms, (*quarterly or and vert*), appear in the 2nd and 3rd quarters of his shield. His father's mother was ALIANORE DE LORRAINE, in whose right he quarters *Lorraine*, (*gu., billettée or, a fesse arg.*), with *Bourchier*. His own mother was ANNE PLANTAGENET, daughter of THOMAS of Woodstock, youngest son of EDWARD III; and hence, in reference to his


429 A.
670.
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maternal descent from EDWARD III, he bears his *Label of England.* At Canterbury, his shield in the 4th quarter bears *Bourchier* only, without any label.

WILLIAM BOURCHIER, Baron FITZ-WARYN, brother of Lord Berners, differences *Bourchier* with a *Label of France,* also to denote his descent from EDWARD III. HENRY BOURCHIER, K.G., the eldest brother, who married ISABELLA PLANTAGENET, daughter of GEORGE, Duke of CLARENCE, was created Earl of Essex and EU, and bears his paternal arms without difference.

The COURTENAYS in their arms have a series of Labels of singular interest, from which I select a group of examples. JOHN DE COURTENAY, (Roll of HENRY III) bears, *or, three torteaux.* HUGH DE COURTENAY, (Caer. Roll), bears, *or, three torteaux, a label of five points az.;* and from this time the *Courtenay* shield is always charged with a label. This HUGH DE COURTENAY, the eldest son of another HUGH DE COURTENAY, and of ALIANORE LE DESPENCER, was created Earl of DEVON, and married AGNES DE ST. JOHN. His eldest son, HUGH DE COURTENAY, second Earl of DEVON, bears the uncharged *azure label* as it had been borne by his father; he married MARGARET DE BOHUN, granddaughter of EDWARD I. This impaled shield appears in the Brass at Exeter. The second son of the first Earl, ROBERT DE COURTENAY, bears an *azure label* charged with *nine golden mullets;* his mother, it will be remembered, was a ST. JOHN, (see No. 404 A, Pl. XXVIII). Sir HUGH, K.G., the eldest son of the second Earl, died in his father's life-time, having married ELIZABETH DE BRYAN; he differences with a *label sa., bezantée.* His only son and heir, HUGH, married MATILDA DE HOLLAND of Exeter, and he differences with *a label of France, az., fleurettée;* No. 674, Pl. LXXIV; (See No. 477 A, Pl. XLV).

EDWARD DE COURTENAY, second son of the second Earl, succeeded his father as third Earl of DEVON; he died in 1419, having married MAUD DE CAMOYS. His son, EDWARD, bears,

an *azure label of three points*, each point charged with *a plate*, (See No. 287, Pl. XIV).

Sir HUGH DE COURTENAY, third (but second surviving) son of the second Earl, bears a *label of three points* charged with *nine crescents arg.*; No. 504, Pl. XXXIII; (Calais Roll). His son, Sir EDWARD, bears, *a label of three points az.*, charged with *nine mullets pierced or*; No. 506, Pl. XXXIII; (Brass at Christchurch Cathedral, Oxford, about A.D. 1440).

The arms of WILLIAM DE COURTENAY, Archbishop of CANTERBURY, fourth son of the second Earl, have been already blazoned; No. 664, Pl. LXXIII.

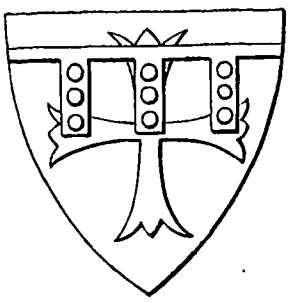
Sir PHILIP, fifth son of the second Earl, bears a *label of three points az., plattée, (nine plates)*; No. 505, Pl. XXXIII; he married MARGARET WAKE, and is the direct ancestor of the present COURTENAYS. His son, Sir WILLIAM, charges his *silver label* with *three torteaux*; (See No. 437, Pl. L).

Sir PETER DE COURTENAY, K.G., youngest son of the second Earl of DEVON, differences his shield with a label of *three points sa.*, charged with *nine annulets arg.*; No. 675, Pl. LXXIV. (Garter-Plate and Brass in Exeter Cathedral).

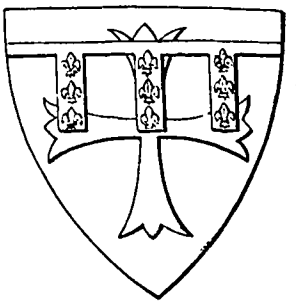
Another COURTENAY label is, *az., guttée d'or*; and the sons of THOMAS, fifth Earl of DEVON, who married MARGARET DE BEAUFORT, difference with a *label* and a *bendlet componée arg. and az.*, (See No. 479, Pl. XXXII). See Canterbury shields, Harl. MS. 1366; Seals; Roll of RICHARD II, &c.

The LATYMERS have another small group of Labels, which they charge as distinct Marks of Cadency upon the same shield. WILLIAM LE LATYMER, (Caer. Roll), bears, *gu., a cross patonce or*. In the Roll of EDWARD II, another WILLIAM LE LATYMER differences this shield, (his cross is blazoned *pattée*), with a *label of three points sable, plattée*; No. 507; and his brother, THOMAS, has his label, also of three points, *az., fleurettée*; No. 508. A third Latymer label is *sable* uncharged; and two other mem-

bers of the family difference by charging either *five escallops sable*, or *five martlets gules* upon their cross.



No. 507.

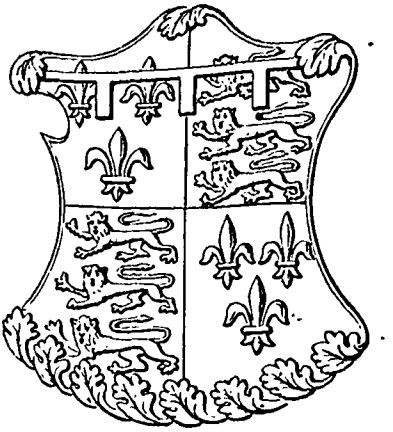


No. 508.

Arms of WILLIAM and THOMAS LE LATYMER.

THOMAS GREY, K.G., Marquess of DORSET, (son of ELIZABETH WIDVILLE), bears DE GREY, (No. 121, p. 34), differenced with *three torteaux in chief*, and a *label of three points erm.*; and his son, THOMAS, also bears the same arms.

A singular Label is assigned to GASTON DE FOIX, K.G., Count of LONGUEVILLE, Captal DE BUCH, and also to JOHN DE FOIX, K.G., Viscount de CHASTILION, Captal DE BUCH and Earl of KENDALL. The arms of both are given as, quarterly, 1 and 4, *De Foix, or, three pallets gu.*; 2 and 3, *Bearn, az., three garbs or*; and these shields are differenced with a label having, instead of *points, three crosses sable* depending from it, each cross being charged with *five escallops arg.*, (Ashmole). This label, No. 676, Pl. LXXIV, commemorates the marriage of BLANCHE DE FOIX with JOHN DE GREILLY, Captal DE BUCH, A.D. 1328, whose arms are, *or, on a cross sa. five escallops arg.*



No. 407. Shield of HENRY V, as Prince of WALES, from his Stall-Plate in ST. GEORGE'S CHAPEL, Windsor.

CHAPTER XVI.

ROYAL CADENCY.

IN this Chapter I have considered the Marks of Cadency which distinguish the shields of arms of the PLANTAGENET and TUDOR Princes, with those of the DE BEAUFORTS and the DE HOLLANDS, and also the Differences borne by the members of our own ROYAL FAMILY at the present day.

I. The Cadency of the PLANTAGENETS.

The surname of PLANTAGENET was probably formally adopted and recognized about the close of the fourteenth century. I apply it, however, not only to EDWARD III himself and to his descendants, but also to his predecessors and other relatives who lived nearer to the time of HENRY II, in order to distinguish by a single well-known family name, all the direct male descendants of the same Royal House.

The Names and principal Titles of the Princes of this House of PLANTAGENET are :—

1. KING HENRY II.

The four sons of King HENRY II :—

2. HENRY, Duke of Normandy.
3. King RICHARD I.
4. GEOFFREY, Count of Brittany.
5. King JOHN.

The only son of Count Geoffrey, (No. 4) :—

6. ARTHUR, Prince Royal.

The two sons of King JOHN, (No. 5) :—

7. King HENRY III.
8. RICHARD, Earl of Cornwall, and King of the Romans.

The two sons of King HENRY III, (No. 7) :—

9. King EDWARD I.
10. EDMOND, "Crouchback," first Earl of Lancaster.

The three sons of Earl RICHARD, (No. 8) :—

11. HENRY, of Cornwall.
12. RICHARD, of Cornwall.
13. EDMOND, second Earl of Cornwall.

The three sons of King EDWARD I, (No. 9) :—

14. King EDWARD II.
15. THOMAS, "De Brotherton," Earl of Norfolk.
16. EDMOND, "De Woodestock," first Earl of Kent.

The two sons of King EDWARD II, (No. 14) :—

17. King EDWARD III.
18. JOHN, "of Eltham," Earl of Cornwall.

The six sons of King EDWARD III, (No. 17) :—

19. EDWARD, K.G., "The Black Prince," first Prince of Wales, Duke of Cornwall, and Earl of Chester.

20. WILLIAM, "of Hatfield."

21. LIONEL, K.G., "of Antwerp," Duke of Clarence.

22. JOHN, K.G., "of Ghent," Earl of Derby, second Duke of Lancaster.

23. EDMOND, K.G., "of Langley," first Earl of Cambridge, and Duke of York.

24. THOMAS, K.G., "of Woodstock," Earl of Buckingham and Hereford, Duke of Gloucester.

The two sons of EDMOND, first *Earl of Lancaster*, (No. 10) :—

25. THOMAS, second Earl of Lancaster.

26. HENRY, third Earl of Lancaster.

The only son of HENRY, *third Earl of Lancaster*, (No. 26) :—

27. HENRY, first Duke of Lancaster.

The only son of THOMAS, *Earl of Norfolk*, (No. 15) :—

28. EDWARD, of Norfolk.

The two sons of EDMOND, *fourth Earl of Kent*, (No. 16) :—

29. EDMOND, second Earl of Kent.

30. JOHN, third Earl of Kent.

The two sons of EDWARD, *the Black Prince*, (No. 19) :—

31. EDWARD, "of Angoulême."

32. King RICHARD II.

The only son (*by* MARY DE BOHUN) *of* JOHN, "*of Ghent*," (No. 22) :—

33. King HENRY IV, "of Bolingbroke."

The two sons of EDMOND "*of Langley*," (No. 23) :—

34. EDWARD, K.G., Earl of Rutland, second Duke of York.

35. RICHARD, "of Coningsburgh," second Earl of Cambridge.

The only son of THOMAS, "*of Woodstock*," (No. 24) :—

36. HUMPHREY.

The four sons of King HENRY IV, (No. 33) :—

37. King HENRY V.

38. THOMAS, K.G., second Duke of Clarence.

39. JOHN, K.G., Duke of Bedford, Earl of Richmond.

40. HUMPHREY, K.G., second Duke of Gloucester.

The only son of RICHARD, "*of Coningsburgh*," (No. 35) :—

41. RICHARD, K.G., second Duke of York, Earl of Cambridge and Rutland.

The only son of King HENRY V, (No. 37) :—

42. King HENRY VI.

The four sons of RICHARD, *third Duke of York*, (No. 41) :—

43. King EDWARD IV.

44. EDMOND, third Earl of Rutland.

45. GEORGE, K.G., third Duke of Clarence.

46. King RICHARD III.

The only son of King HENRY VI, (No. 42) :—

47. EDWARD, K.G., Prince of Wales.

The three sons of King EDWARD IV, (No. 43) :—

48. EDWARD V.

49. RICHARD, K.G., fourth Duke of York, &c.

50. GEORGE, second Duke of Bedford.

The only son of King RICHARD III, (No. 46) :—

51. EDWARD, sixth Prince of Wales.

The only son of GEORGE, *third Duke of Clarence*, (No. 45) :—

52. EDWARD, Earl of Warwick, *the last of the* PLANTAGENETS.

I now proceed to blazon the Arms of the PLANTAGENET Princes, with their Marks of Cadency. The figures that are attached to the names refer to the corresponding figures in the foregoing List.

KING EDWARD I, (No. 9), as PRINCE ROYAL "*Primogenitus Regis*," *England, with a label of five* (or *of three*) *points az.*, No. 470, p. 161; (Roll of HENRY III and Seal). KING EDWARD II, (No. 14), as PRINCE ROYAL :—*England, with a label of five points az.*, No 430, Pl. XLV: (Rolls of EDWARD I and Caer.; Seals). KING EDWARD III, (No. 17), as PRINCE ROYAL and Earl of CHESTER, *England with a label of five* (or *of three*) *points az.*, (Roll EDWARD II, Seal A.D. 1327).

RICHARD, (No, 8), Earl of CORNWALL, and EMPEROR. After he had aspired to the Imperial Dignity he was generally styled "*King of the Romans*;" died in 1272: as Earl,—*Poictou, within a bordure of Cornwall, arg., a lion rampt. gu., crowned or, within a bordure sa. bezantée*, No. 194, Pl. V. As Emperor, *or, an eagle displayed sa.*, No. 677, Pl. LXXVI. EDMOND, (No. 134), second Earl of CORNWALL :—the same shield as his father, No. 194. He also bore this shield *carried by an Eagle displayed*, as in No. 212 c, Pl. LXII, and, having married the daughter of Earl RICHARD DE CLARE, he dimidiated *Cornwall and Clare*. No. 320, Pl. XVII. (Rolls HENRY III, EDWARD I, Caer.; Westminster shields; Seals.) This same shield of arms, differenced by having *the field erm., the bordure engrailed, and a silver mullet charged on the shoulders of the lion*, is borne, A.D. 1443, by Sir JOHN DE CORNWALL, K.G., LORD FANHOPE, No. 433, Pl. LI; (Windsor Garter-Plate.)

No. 488 A.

Effigy of HENRY, First DUKE OF LANCASTER, A.D. 1347.
From the Brass to SIR HUGH HASTINGS, at Elsyng, Norfolk.

See pp. 109, 211 and 256.

EDMOND, (No. 10), first Earl of LANCASTER: *England, with a label of France—a label az. fleurettée*, No. 433, Pl. XLV, and No. 493, Pl. XXXIV. THOMAS, (No 25), second Earl of LANCASTER: the same as his father. HENRY, (No. 26), third Earl of LANCASTER:—before his accession to the Earldom on the execution of his brother A.D. 1322, *England, differenced with a bendlet az.*, No. 471, p. 161, and No. 610, Chap. XXIV, Section 1. After the year 1322, the same as his father and brother. (Rolls EDWARD I, Caer., EDWARD II; Westminster Monument; Seals).

THOMAS, "de Brotherton," (No 15), Earl of NORFOLK; died in 1338: *England, with a label of five* (or *of three*) *points arg.* (Seals, Yarmouth shield, Roll EDWARD II). EDMOND, "de Wodestock," (No 16,) first Earl of KENT; executed in 1329: *England, with a bordure arg.*, No. 475, Pl. XXXII, (Seal, Roll of EDWARD II).

JOHN, "of Eltham," (No. 18), Earl of CORNWALL; died in 1336:—*England, with a bordure of France*, No. 332. Pl. XIX. (Monument, Westminster).

HENRY, (No. 27), first Duke of Lancaster; created Duke in 1352, and died in 1362:—England, with a *label* (*five* or *three points*) *of France;* and, *France Ancient and England quarterly*, differenced with a *similar label*, (Seal). It is probable that he assumed the quartered arms on his accession to the ducal dignity, A.D. 1352 In the Calais Roll, A.D. 1347, his arms are blazoned as, *England, with a Label of France*, No. 488, Pl. XLV; and in his effigy in the Elsyng Brass, of the same date, he appears wearing these same arms upon his jupon, No. 488 A Pl. LXIII.

EDMOND, (No. 29), second Earl of [illegible]; and JOHN, (No. 30), third Earl of KENT:—the same arms as their father, No. 475, Pl. XXXII.

The "Differences" borne on their shields by the sons of EDWARD III now come under consideration. His eldest son,

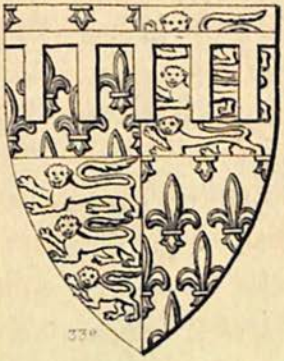
EDWARD, K.G., (No. 19), the renowned BLACK PRINCE, born at Woodstock, A.D. 1330, Earl of CHESTER in 1333, (after the death of his uncle JOHN "of Eltham" in 1337,) Duke of CORNWALL, in 1343 was created PRINCE OF WALES; died in 1376, and buried in Canterbury Cathedral:—(1.) *England, with a label of five points arg.;* (2.) *France Ancient and England quarterly, with a label of three points arg.;* No. 339, Pl. XXXIV, from the Burghersh Monument at Lincoln. The quartered shield appears upon the Monument of the Prince, and the same arms are blazoned on his jupon in his effigy; they appear in enamel colours upon the Monument of EDWARD III at King's Langley, in the Great Yarmouth series, and in his seals; the shield with England only, used as late as the year 1372, appears in seals of the Prince. See Cott. MS. Jul. CVII, 158 B, 182 B; Harl. MS., 2099, 433 B, 1 D. 14,188; and Vincent SS, fol. 88, in Coll. Arm.

In his Will, the Black Prince gives directions that on the occasion of his funeral two distinct armorial compositions should be displayed in the procession, immediately before his remains; one, *for war*—"*l'un pur la guerre, de nos armes entiers quartelles*"—of his quartered arms; and the other, of his Badge of Ostrich Feathers, *for peace*—"*et l'autre pur la paix, de nos bages des plumes d'ostruce.*" Similar shields "for war," and "for peace," alternate about the Monument of the Prince. Each shield "for peace" bears, *on a sable field, three ostrich-feathers erect, two and one, arg., with labels charged with the words,* ICH DIEN; No. 234, p. 67. In right of his wife, the Princess JOAN, the Black Prince would impale *Holland of Kent,* No. 475, Pl. XXXIII.

The *plain silver label,* first adopted by the BLACK PRINCE, has been borne by all the succeeding PRINCES OF WALES as their special armorial distinction. The Black Prince himself stands at the head of the group of historical Princes of Wales, his grandfather EDWARD II, having borne that title only by

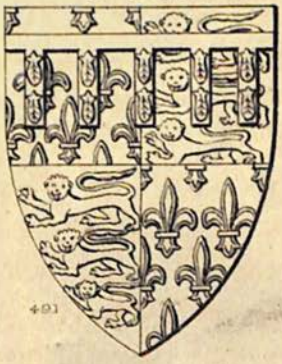
KING EDWARD III.

EDWARD PLANTAGENET.
THE BLACK PRINCE.

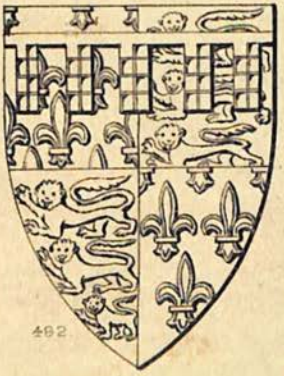


LIONEL PLANTAGENET.
OF ANTWERP.

JOHN PLANTAGENET.
OF GHENT.



EDMOND PLANTAGENET.
OF LANGLEY.



EDMOND, THOMAS &
HENRY PLANTAGENET.
OF LANCASTER.

From the Monument to Bishop BURGHERSH in Lincoln Cathedral about 1360.

virtue of a romantic legend. The Caerlaverock Roll, which gives a graphic sketch of Prince EDWARD, the eldest son of King EDWARD I, then "a youth of seventeen years of age and bearing arms for the first time," in proclaiming the style of the King himself is careful to entitle him "PRINCE OF WALES." In like manner, EDWARD III, before his accession was Earl of CHESTER, but not Prince of Wales.

The PRINCES OF WALES of the House of PLANTAGENET are as follows:—

1. The BLACK PRINCE.
2. RICHARD, son of the BLACK PRINCE, afterwards RICHARD II.
3. HENRY, son of HENRY IV, afterwards HENRY V.
4. EDWARD, son of HENRY VI.
5. EDWARD, son of EDWARD IV, afterwards EDWARD V.
6. EDWARD, son of RICHARD III.

The last four of these Princes bear the *silver label* charged upon *France Modern and England quarterly*, as in No. 487, p. 206, the shield of HENRY V, as Prince of WALES, from his Garter-Plate in St. George's Chapel.

No armorial insignia appear to have been assigned to Prince WILLIAM, (No. 20), second son of EDWARD III, who died young, and was buried in York Cathedral where his effigy still remains.

LIONEL, (No. 21), third son of EDWARD III, Duke of CLARENCE; died 1368:—*France Ancient and Englaud quarterly, with a label of either five or three points, the label itself being charged with certain devices for secondary difference.* One of the shields upon the Burghersh Monument, No. 490, Pl. XXXIV, has been assigned to Prince LIONEL; this label is of five points, and *a single Cross* is blazoned on each point; and it has been suggested that this may have been a *Label of Ulster*—that is, *or, charged on each point with a cross gu.* LIONEL married the heiress of ULSTER in 1352, and in 1355 he became Earl of

ULSTER, *jure uxoris*. The same lady, ELIZABETH DE BURGH, was also co-heiress of the DE CLARES, and in 1362 her husband was created Duke of CLARENCE, when he appears to have assumed *a silver Label, charged on each point with a canton gules*—such a canton being reputed to be an ancient bearing of the family of DE CLARE. At St. Alban's, as I have already mentioned, there remains a shield of *France Ancient and England*, differenced with *a Label of three points arg., on each point a canton gu.*, No. 473, Pl. XXXI. Among other authorities for the label borne by this Prince, reference has commonly been made to the small enamelled shield, the third in the series, that remains beneath one of the "Weepers" on the south side of the monument of EDWARD III, in Westminster Abbey. In No. 489, Pl. XXXI, I give a facsimile (engraved from my own tracing) of the original of the label blazoned upon this shield, from which it appears that each point is charged with *a canton gules* (or rather, *a billet*), *interposed between two torteaux*. The original shield is of metal, and the charges upon the label are formed of a vitreous paste, inlaid in matrices sunk for its reception, the paste itself having been raised so as to represent these small charges in relief upon the polished silver of the label. It is singular that a correct description of this remarkable label should not have been before given. The original is open for examination, and it does not appear to be possible that it should have been subjected to any alteration; unless, indeed, in the first instance, this label bore *three torteaux*; and afterwards, on the union of the houses of York and Clarence by the marriage of RICHARD PLANTAGENET "of Coningsburgh" with ANNE MORTIMER, the central torteau of York was cut away, and the canton of Clarence made to assume its place. This suggestion would assign both this shield in its original condition, and the statuette above it, to EDMOND PLANTAGENET "of Langley," and not to his elder brother LIONEL. In right

CHAPTER XVI.

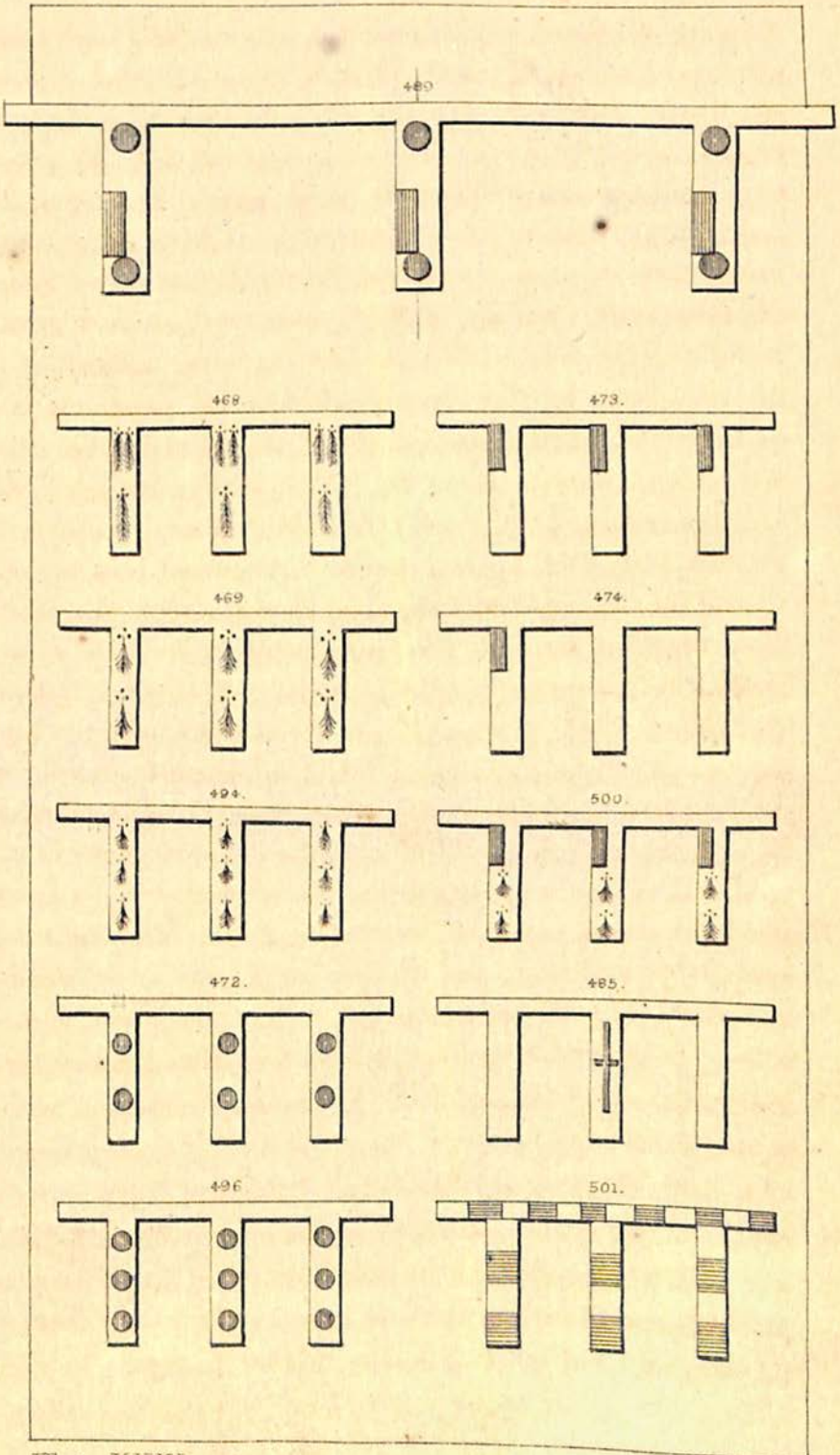


Plate XXXI.

of his wife, ELIZABETH DE BURGH, Prince LIONEL would impale *De Burgh of Ulster—or, a cross gu.*

JOHN, "of Ghent," (No. 22), fourth son of EDWARD III, K.G., Duke of LANCASTER and King of CASTILE and LEON; died Feb. 3, 1399:—*France Ancient and England, with a label of three points ermine.* This label may be blazoned "*of Brittany,*" having been derived from the ermine canton borne by JOHN DE DREUX, Count of BRITTANY and Earl of RICHMOND, on whose death, in 1342, the Earldom of Richmond was conferred by EDWARD III on his infant son, Prince JOHN. The ermine label is generally blazoned with *three spots on each point,* as in No. 494, Pl. XXXI, the spots being in pale: a different arrangement has been shown in No. 468, at St. Alban's; and again, at Great Yarmouth, in No. 469; at Lincoln also, the same label appears charged with two spots only upon each point, No. 491, Pl. XXXIV. JOHN of Ghent was created Duke of LANCASTER in 1362, and in the following year Earl of DERBY, LINCOLN, and LEICESTER; also, on his marriage with CONSTANCE of Castile, he assumed the title of KING of CASTILE and LEON. He impales the arms of his first wife, BLANCHE of Lancaster, No. 488, Pl. XLV: he afterwards impales *Castile and Leon,* No. 135. Pl. I, placing his Royal coat on the dexter side of his shield. He also bears, *sa., three ostrich feathers erm., the quills and scrolls or.*

EDMOND, "of Langley," (No. 23), fifth son of EDWARD III, K.G., Duke of YORK; died, 1402:—*France Ancient and England quarterly, with a label of three points arg., charged on each point with torteaux;* these torteaux are generally blazoned *three on each point,* as in No. 496, Pl. XXXI: but in No. 472, from Great Yarmouth, the torteaux on each point of this label are two only. The seals of this Prince and his stall-plate blazon his label with *three torteaux on each point*; and his label appears charged in the same manner upon his monument at King's Langley. A label *counter componée* or *chequée,* (probably derived from the

well-known shield of DE WARRENNE (No. 127 B, Pl. VI), carved upon the Burghersh monument, No. 492, Pl. XXXIV, has been attributed to EDMOND of Langley, and is considered to have been borne by him before he assumed what may be distinguished as the *Label of York*—the silver label, that is, charged with torteaux. The origin of this difference by torteaux is by no means easy to be determined. Three torteaux, however, were borne in chief by THOMAS, Lord WAKE of Lydel, (*or, two bars gu., in chief three torteaux*, No. 437, Pl. L), whose sister and sole heiress married another EDMOND PLANTAGENET, the youngest son of EDWARD I. This EDMOND was executed in 1329, being then twenty-eight years of age; his two sons died without issue, and thus his only daughter became the sole heiress of both her father and her mother. This lady, the Princess JOAN, married, first, Sir THOMAS HOLLAND, K.G., and afterwards, the BLACK PRINCE. Sir THOMAS HOLLAND was created Lord WAKE of Lydel, *jure uxoris;* his eldest son, THOMAS HOLLAND, bore the same title; and the second daughter of his eldest son, JOAN HOLLAND, after the year 1394, married Prince EDMOND of Langley, then Duke of YORK. In default of any more probable theory, I venture to suggest that the torteaux of the York label may possibly have been derived from the shield of *Wake of Lydel*, No. 437, through EDMOND of Woodstock and the HOLLANDS. Very strange were both the distribution and the combination of titles, and the assignment of estates and properties in those days; so that in the torteaux of the York Label there may linger evidence of a part, and perhaps by no means an unimportant part of the wealth which supported the Dukedom of YORK at the time of its first creation. That Prince EDMOND of Langley attached very great importance to his alliance with the HOLLANDS is declared by the presence of two shields, charged with the arms of *Holland*, upon his monument at King's Langley. These two shields, the one bearing *England within a bordure of France*, and the other *England within a plain*

bordure, I have recently liberated from the thick coverings of mortar which had long completely concealed them; they are admirably drawn and carved with great spirit and delicacy in alabaster, and (thanks to the mortar), they remain in perfect preservation. The exact time in which EDMOND of Langley adopted the label charged with torteaux, has not yet been determined: he sealed with this label, however, before his advance to the Dukedom of YORK in 1385, (see Vincent, "Nicholas Charles," f. 97, in Coll. Arm.); and torteaux are certainly upon the label, No. 489, Pl. XXXI, blazoned on the Monument of EDWARD III. The Garter-Plate of Prince EDMOND is differenced with a label charged with nine torteaux, and (at whatever period the existing plate may have been executed), its inscription designates the Prince by his title of Duke of YORK—"*le Duk de York Edmōd.*" Still further inquiry, perhaps, may positively determine the source from whence the torteaux of the York label were derived, and may also assign an exact date to the assumption of that label, in the place of its compony predecessor, by EDMOND of Langley.

Prince EDMOND was created Earl of CAMBRIDGE in the year 1362, and Duke of YORK in 1385. He impales *Castile and Leon*, in right of his wife, ISABEL, younger daughter of PETER, King of CASTILE and LEON.

THOMAS, "of Woodstock," (No. 24), youngest son of EDWARD III, K.G., Duke of GLOUCESTER:—*France Ancient and England quarterly, within a bordure arg.*, No. 340, Pl. XX, (from the De Bohun Brass at Westminster); also No. 509, Pl. LXX. (See his other seals). He was created Earl of BUCKINGHAM in the year 1377, and, *jure uxoris*, Earl of ESSEX and NORTHAMPTON; and in 1386, he was created Duke of BUCKINGHAM. Murdered at Calais in 1397. He impales, for his wife ALIANORE DE BOHUN, the arms of the Earls of HEREFORD, as in No. 340.

RICHARD, Prince of WALES, (No. 32), afterwards KING

RICHARD II: in the life-time of the BLACK PRINCE, his father, *France Ancient and England, with a label of five* (or *three*) *points arg., charged on the central point only with a cross gu.*, No. 485, Pl. XXXI.

HENRY, "of Bolingbroke," (No. 33), K.G., Earl of DERBY, HEREFORD and LANCASTER, afterwards KING HENRY IV, only son of JOHN of Ghent: *England with a label of France*—the shield of the Earls of LANCASTER, whom he represented, No. 488, Pl. XLV, and No. 493, Pl. XXXIV. This shield appears to have been borne, as an official ensign, by many persons who were in various ways connected with the Lancastrian Princes. A good example occurs in the Brass to THOMAS LEVENTHORPE, A.D. 1433, at Sawbridgeworth: see Chap. XXIII. The *Label of France*, assumed after his marriage with BLANCHE D'ARTOIS by EDMOND "Crouchback," was evidently derived from the paternal arms of the French Princess; and thus it may be grouped with the *Bordure of France* of JOHN of Eltham, and the *Bordure of England* of JOHN DE DREUX, Count of BRITTANY, as an example of that early Cadency which anticipated Marshalling.

After the death of his father, February 3, 1399, until his own accession on the 30th September following, HENRY Bolingbroke bears, *France Ancient and England quarterly, with a label of five points per pale of Brittany and of France*—that is, the three dexter points ermine, and the two sinister points azure charged with golden fleurs-de-lys. This label, which is formed by *impaling his father's label with his own*, appears upon a Seal of Prince HENRY to a charter dated 18 Rich. II, (Vincent, 33—96, in Coll. Arm.) Upon the monument at King's Langley, this label has the first and second point ermine, and points three, four and five of France, as in No. 486, at the end of this Chapter. At Great Yarmouth, points one, two and three are ermine, as in No. 495, Pl. XXXIII. Prince HENRY was created Earl of DERBY in 1386; and, in right of his wife, MARY DE BOHUN, Earl of HEREFORD and

Baron BRECKNOCK, and in 1397 he was created Duke of HEREFORD: he succeeded his father as Duke of LANCASTER, February 3, 1399. On the Seal already described (p. 148), he impales the CONFESSOR with a label of three points with his quartered shield, and again impales DE BOHUN, No. 347, p. 148.

EDWARD, (No. 34), K.G., Earl of RUTLAND in 1390, Duke of ALBEMARLE in 1398, and second Duke of YORK in 1402, eldest son of EDMOND of Langley; killed at Agincourt, 1415:—before the death of his father,—*France Ancient and England quarterly, with a label of Castile—a label gu., charged on each point with three castles or*, in commemoration of his mother, ISABELLE of CASTILE and LEON, No. 498, Pl. XXXIII. Vincent (No. 18, f. 88) assigns to this Prince at this period *a label per pale of Castile and Leon*, as in No. 499; and the Roll of RICHARD II, (A.D. 1392—1397) blazons the arms of "Le Conte de Ruttlande" with *a label of five points per pale of York and Castile,*—points one, two and three *arg. having three torteaux* charged on each point; and points four and five *gules* having on each point *three castles or*, No. 499 A, Pl. LXXIV. After the death of his father, Prince EDWARD bears the *label of York* (with nine torteaux) only, and eventually he substitutes *France Modern* for *France Ancient* in the first and fourth quarters of his shield. This Prince, for his wife PHILIPPA, daughter of Lord MOHUN, impales, *or, a cross engrailed sa.;* (Monument at Westminster; Canterbury Bosses; Seals.)

RICHARD, "of Coningsburgh," (No. 35), Earl of CAMBRIDGE, second and youngest son of EDMOND of Langley; executed in 1415:—before 1402, *France Ancient and England quarterly within a bordure of Leon*, a bordure *arg.*, charged with *lioncels rampt. gu.* (or, *purpure*), in commemoration of his mother. After 1402 he adds the *label of York* (with nine torteaux) *within his bordure;* and eventually he changes *France Ancient* for *France Modern*, No. 478, Pl. XXXII; (Seals, Canterbury Bosses). For

his wife, ANNE MORTIMER, this Prince impales *Mortimer and De Burgh quarterly.*

THOMAS, (No. 38), K.G., Duke of CLARENCE, second son of HENRY IV; killed in battle in Anjou, March 22, 1421:—*France Modern and England, with a label ermine, charged on each point with a canton gu.*, No. 500, Pl. XXXI. Before his advance to the Dukedom of CLARENCE in 1411, this Prince appears to have borne his label *of ermine only without the cantons;* (Seals; Stall-Plate; Monument at Canterbury.) He impales *Holland of Kent*, No 477 A, Pl. XLV, for his wife, MARGARET DE HOLLAND.

JOHN, (No. 39), K.G., Duke of BEDFORD (in 1415), ANJOU and ALENÇON, Earl of RICHMOND, &c., third son of HENRY IV; died at Rouen in 1435:—*France Modern and England, with a label impaling Brittany and France*, No. 486, p. 228. This label, as I have shown, was borne by the father of Duke JOHN between February 3, and September 30, 1399; consequently it may be assumed that he did not difference his own shield with it until after his father had become king. Duke JOHN without doubt, and his elder brother also, in the first instance bore *France Ancient.* Duke JOHN would bear the *label of ermine*, as the ensign of his own Earldom of RICHMOND, and also to denote his descent from "time honoured Lancaster," Prince JOHN of Ghent, his grandfather, whose name he himself bore; and the label charged with *fleurs-de-lys* he would also bear, as the distinguishing label of LANCASTER, while at the same time the fleurs-de-lys might further refer to his own alliances with two Princesses connected with France. His elder brother, the Duke of CLARENCE, may be considered in like manner to have assumed the *ermine label*, as a grandson of JOHN of Ghent; and the *cantons* he may be considered to have regarded as the difference of CLARENCE. In the Garter-Plate of the Duke of BEDFORD, his *lion crest is gorged with a label of five points*, identical in its character with the label that differences his

shield. This Prince was twice married; first, to ANNE, sister of PHILIP, Duke of BURGUNDY; and, secondly, to JAQUELINE of Luxemburg, who subsequently became the wife Sir RICHARD WIDVILLE, and mother of ELIZABETH, the Queen of EDWARD IV: he, therefore, impales *Burgundy—France Ancient, within a bordure gu.;* and *Luxemburg—arg., a lion rampt. queue fourchée gu., crowned or.* (Seals; Canterbury Bosses, &c.)

HUMPHREY, (No. 40), K.G., Duke of GLOUCESTER, youngest son of HENRY IV; died 1447:—*France Modern and England, within a bordure arg.*, No. 476, Pl. XXXII; (Monument at St. Alban's, Canterbury Bosses, Seals.) Duke HUMPHREY impales, for his first wife, JAQUELINE of Holland, *or, a lion rampt. gu.;* and, for his second wife, ELEANOR DE COBHAM, *Cobham*, No. 377, Pl. XXV. In his "*Pursuivant*," (p. 150,) Mr. PLANCHÉ blazons the bordure of HUMPHREY, Duke of GLOUCESTER, as *componée argent and sable:* perhaps he has done this on the authority of UPTON, who says (*De mili. off.* p. 238), that the Duke bore such a Label, which he might have assumed when the Earldom of FLANDERS was granted to him, in the fourteenth year of HENRY VI. The shield of the Duke in the cloisters at Canterbury has a plain Bordure; and in his Monument at St. Alban's his shield is repeated again and again, carved in relief, but the Bordure is plain. Many of these shields at St. Alban's are in perfect preservation, and they are ensigned with a coronet decorated after a most singular manner. The Duke also differences his Lion Crest with a *Collar argent.*

RICHARD, (No. 41), K.G., Earl of CAMBRIDGE and RUTLAND, third Duke of YORK (in 1426), Regent of France in 1435, only son of Earl RICHARD of Coningsburgh; killed at Wakefield December 31, 1460:—*France Modern and England quarterly, with a label of York*, (nine torteaux); (Garter-Plate; Seals—see Vincent, MS. SS., in Coll. Arm.) For his wife, CECILIA NEVILLE, this Prince impales, *gu., a saltire arg.*

EDWARD, (No. 43), Earl of March, fourth Duke of YORK (in 1460), afterwards KING EDWARD IV, eldest surviving son of RICHARD, third Duke of YORK :—after his father's death, *France Modern and England quarterly, with a label of York.* I have not been able to ascertain what label this Prince bore during the life-time of his father.

EDMOND, (No. 44), Earl of RUTLAND, second son of RICHARD, third Duke of YORK; killed at Wakefield, Dec. 31, 1460 :—*France Modern and England, with a label of five points per pale of Leon and York,* No. 497, Pl. XXXIII.

GEORGE, (No. 45), K.G., Duke of CLARENCE, and *jure uxoris* Earl of WARWICK and SALISBURY, third son of RICHARD, third Duke of YORK; murdered in 1477 :—*France Modern and England, with a label of Clarence,*—a label *arg., charged on each point with a canton gu.,* No. 473, Pl. XXXI. (Garter-Plate; Canterbury Bosses; Seals.) For his wife, ISABELLE NEVILLE, he impales, *gu., a saltire arg, with a label of three points componée arg. and az.*

RICHARD, (No. 46), K.G., Duke of GLOUCESTER, afterwards KING RICHARD III, fourth son of RICHARD, third Duke of YORK; killed at Bosworth Field, August 23, 1485 :—*France Modern and England quarterly, with a label erm., charged on each point with a canton gu.* No. 500, Pl. XXXI; (Garter-Plate; Canterbury Bosses, &c.)

RICHARD, (No. 49), K.G., fifth Duke of YORK, NORFOLK and WARRENNE, Earl of NOTTINGHAM, second son of EDWARD IV :—*France Modern and England, with a label of three points arg., the first point charged with a canton gu.,* No. 464, Pl XXXI; (Garter-Plate; Canterbury Bosses.)

EDWARD, (No. 52), Earl of WARWICK, eldest and only surviving son of GEORGE, Duke of CLARENCE, *the last of the Plantagenets;* executed Nov. 28, 1499 :—*France Modern and England, with a label of Beaufort*—a label *componée arg. and az.,* No. 601, Pl. XXXI. This label Earl EDWARD derived, through

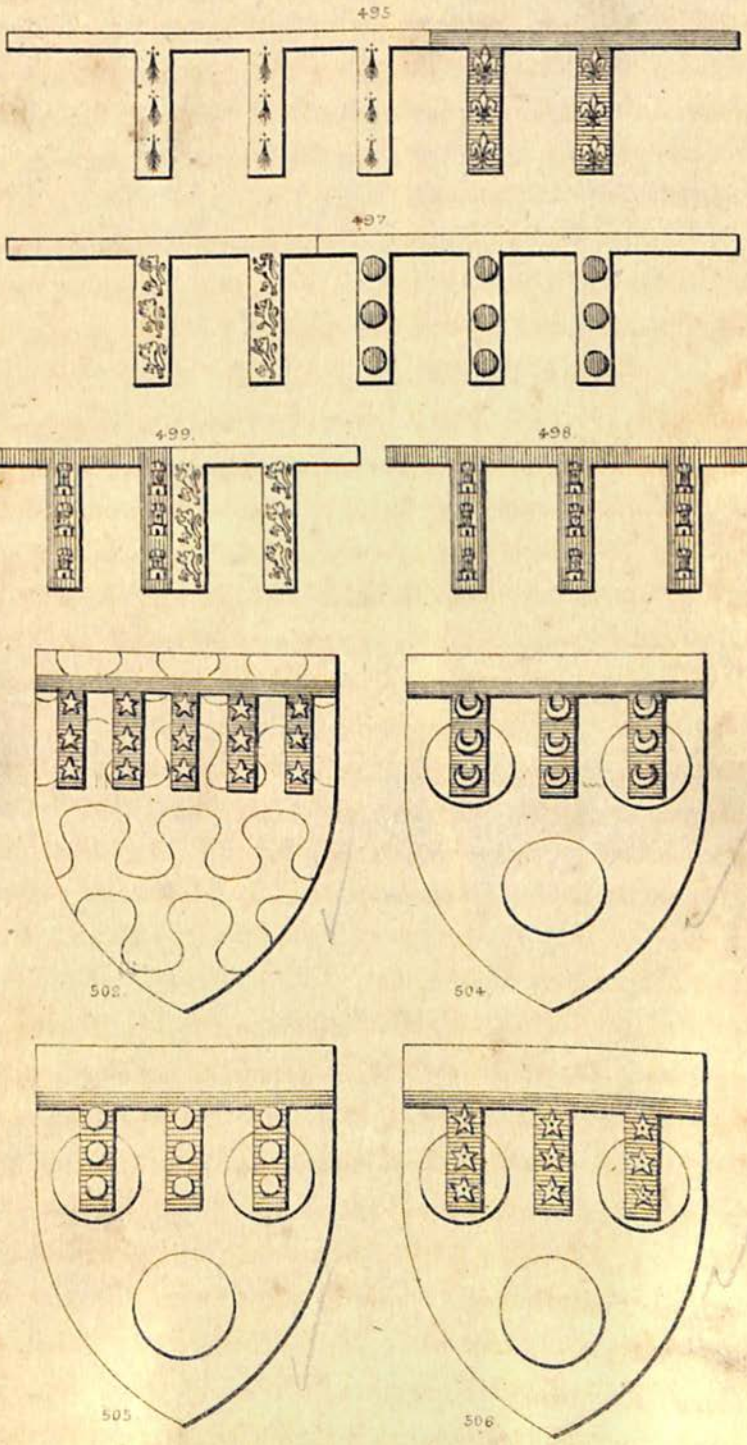


Plate XXXIII.

his mother, from the NEVILLES, Earls of WARWICK, who in their turn had assumed it to denote their own alliance with the House of BEAUFORT.

In their Seals, the PLANTAGENET Princes both impale the arms of their consorts with their own, and they also marshal various quarterings. I have not considered it necessary to give quartered coats, my special object in the foregoing series of shields being to indicate the several Labels that were borne by different members of the PLANTAGENET family, as Marks of Cadency. I add, as an example of these Quarterings, the arms blazoned on one of the Seals of RICHARD, third Duke of YORK: *Quarterly, 1 and 4, York; 2. Castile and Leon; 3. Mortimer and De Burgh quarterly; and, over all, Holland of Kent.*

II. Cadency of the DE HOLLANDS.

In the time of EDWARD I, ROBERT DE HOLLAND married MAUD, daughter and co-heiress of ALAN DE LA ZOUCHE. Of their four sons, THOMAS the second son, and OTHO the youngest, were Knights Founders of the Garter. This Sir THOMAS DE HOLLAND, K.G., married JOAN PLANTAGENET, (who afterwards was the wife of the BLACK PRINCE); and his two sons, accordingly, were half-brothers of RICHARD II. In the Calais Roll, Sir THOMAS bears his paternal arms, *az., fleurettée, a lion rampt. guard. arg.*, No. 637, Pl. LXV, differenced with *a crescent gu.*; and Sir OTHO differences with an *annulet gu.*

THOMAS DE HOLLAND, K.G., second Earl of KENT, and second Baron WAKE *jure matris*, eldest son of Sir THOMAS; died in 1397, having married ALICE DE FITZ-ALAN: *England within a bordure arg.*, No. 475, Plates XXXII and LXV; (Roll of RICHARD II; Canterbury Bosses; King's Langley Monument; Seals, &c.) Also, by a special grant from RICHARD II, the same arms, *impaled by the Confessor within a bordure erm.*; No. 342, Pl. XXII; (Seals).

THOMAS DE HOLLAND, third Earl of KENT, and Duke of

SURREY, eldest son of Earl THOMAS; executed in 1400:—*England, within a bordure arg.*; No. 475, Pl. LXV.

EDMUND DE HOLLAND, K.G., fourth and last Earl of KENT, second son of Earl THOMAS: the same arms as his father and brother.

JOHN DE HOLLAND, K.G., Earl of HUNTINGDON and Duke of EXETER, second son of Sir THOMAS; executed in 1400, having married ELIZABETH, daughter of JOHN, "of Ghent:" *England, within a bordure of France*; No. 477 A, Plates XLV and LXV; (Roll RICHARD II, King's Langley Monument, Canterbury Bosses; Seals). Also, by special grant from RICHARD II, the same arms impaled by the *Confessor, differenced by a label of three points arg.*; No. 631, Pl. LXV.

JOHN DE HOLLAND, K.G., second Duke of EXETER and Earl of HUNTINGDON, second son of JOHN, the first Duke: the same arms as his father, without the *Confessor*.

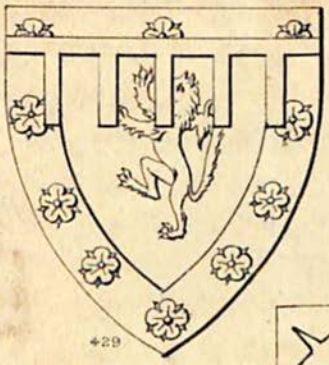
JOHN DE HOLLAND, third and last Duke of EXETER, only son of the second Duke: the same arms as his father.

III. Cadency of the DE BEAUFORTS.

In the year 1397, the Act for the legitimation of the DE BEAUFORTS, the sons of JOHN of Ghent and CATHERINE SWYNFORD, was passed and became law.

JOHN DE BEAUFORT, K.G., Earl and Marquess of SOMERSET, and Marquess of DORSET, the eldest son:—before the year 1397, *per pale arg. and az., a bend of England ensigned with a label of France*; (see Chap. XXVIII, Section 2); after 1397, *France and England*, (at first, *France Ancient*), within a *bordure componée arg. and az.*, (the Plantagenet colours), No. 479, Pl. XXXII.

HENRY DE BEAUFORT, Cardinal, Bishop of Winchester, and Lord Chancellor; the second son:—before 1397, the same arms differenced with *a crescent*; after 1397, *France and England, within a bordure componée az. and arg., a crescent of the last for secondary Difference*; No. 480, Pl. XXXII.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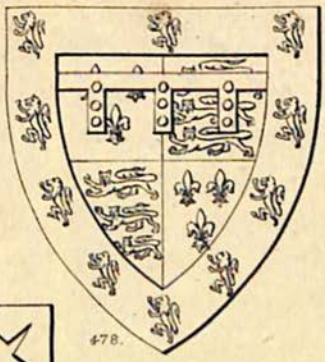
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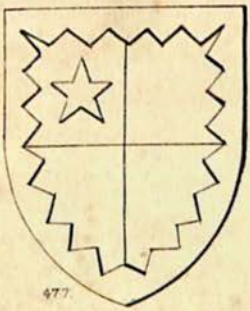
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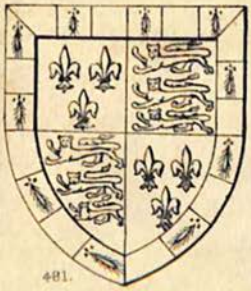
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Plate XXXII.

THOMAS DE BEAUFORT, K.G., Duke of EXETER, Earl of DORSET and of HARCOURT in Normandy, the third son:—before 1397, as his two brothers, for Difference a *mullet;* after 1397, and until 1417, *France and England, within a bordure componée az. and erm.;* after 1417, the *bordure componée arg. and of France*, (the fleurs-de-lys from the HOLLANDS), No. 484, Pl. XXXII.

JOHN DE BEAUFORT, K.G., and EDMOND DE BEAUFORT, sons of the first JOHN DE BEAUFORT, and both of them in succession Dukes of SOMERSET, and also HENRY and EDMOND DE BEAUFORT, sons of the first EDMOND, and Dukes of SOMERSET, bear the same arms with the bordure componée either *arg. and az.*, or *az. and arg.*, with either *a label* or *a mullet* charged over all for secondary difference; (Garter-plates; Seals; Monuments at Canterbury, and at Westminster and Winborne Minsters, &c.)

IV. Cadency of the TUDORS.

EDMUND TUDOR, "of Hadham," Earl of RICHMOND in 1452, eldest son of QUEEN CATHERINE and OWEN TUDOR: *France Modern and England, within a bordure az., charged alternately with fleurs-de-lys and martlets or;* No. 482 Pl. XXXII. He died, A.D. 1456, having married in the previous year MARGARET, the only child of JOHN DE BEAUFORT, first Duke of SOMERSET, and his wife, MARGARET BEAUCHAMP of Bletsho, from whose arms, (No. 369. Pl. XXV), he obtained the *martlets* of his bordure; as the *fleurs-de-lys* were derived from the HOLLANDS; (Westminster Monument).

JASPAR TUDOR, K.G., Earl of PEMBROKE in 1452, and in 1485 Duke of BEDFORD, second son of QUEEN CATHERINE and OWEN TUDOR:—*France modern and England, within a bordure az., charged with martlets or;* No. 483, Pl. XXXII; (Garter-plate; Seals, &c.) A grant of land in the county of Monmouth from JASPAR TUDOR bears his seal, charged with his arms; No. 683; see Chapter XXIV, Section 1.

HENRY TUDOR, afterwards KING HENRY VII:—before his accession, Aug. 22, 1485, the same as his father, EDMUND

TUDOR, No. 482, Pl. XXXII; (Monument at Westminster; Seals)..

ARTHUR TUDOR, K.G., PRINCE OF WALES, eldest son of HENRY VII, died in 1502:—*France Modern and England, with a label of three points arg.*; (Mon. in Worcester Cathedral; Seals).

HENRY TUDOR, K.G., afterwards King HENRY VIII:—before 1502, *France Modern and England, with a label of three points erm.*; (Stall-plate); after 1502 and until his accession in 1509, as PRINCE OF WALES, the same arms with *a silver label.*

EDWARD TUDOR, Prince of WALES, afterwards King EDWARD VI:—before his accession in 1207, *France and England, with a label arg.* As Prince of WALES also, on one of his seals he bears, as the arms of the Principality, *three lions coward,* (No. 187 c, p. 57) *in pale:* and a similar shield is also blazoned upon a seal of EDWARD V, as Prince of WALES. See Chapter XXIV.

The succession of the PRINCES OF WALES from the last of the TUDORS is as follows; they all difference the Royal Arms of their own period with a silver label of three points:—

HENRY STUART, Prince of WALES in 1610; No. 537, Pl. LVIII, with the silver label.

CHARLES STUART, afterwards CHARLES I, Prince of WALES in 1612; the same arms and difference.

CHARLES STUART, afterwards CHARLES II, Prince of WALES in 1639; the same arms and label.

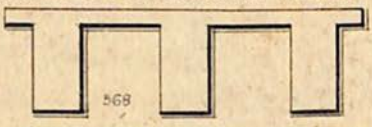
GEORGE II; FREDERICK; and GEORGE III; No, 542, Pl. LIX, with the silver label.

GEORGE IV, the same arms and difference till 1801; from 1801 till 1816, No. 543, with the *Electoral Bonnet of Hanover,* No. 542 A, Pl. LXXVI, instead of the Royal Crown, and the silver label; and from 1816 till his accession 1820, No. 543, and the same difference of a silver label.

Prince GEORGE of Denmark, Husband of Queen ANNE:—*Denmark,* as borne by ANNE, Queen of JAMES I, differenced with *a label of three points erm.*

CHAPTERS XVIII. XIX

H.R.H. THE PRINCE OF WALES.



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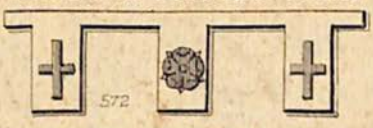
H.R.H. THE PRINCESS ROYAL.



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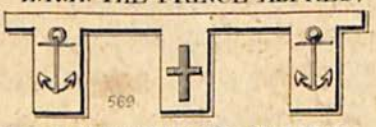
H.R.H. THE PRINCE ALFRED.



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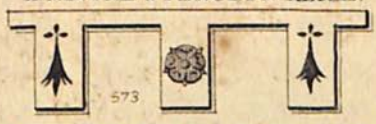

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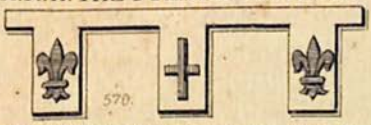
H.R.H. THE PRINCE ARTHUR.



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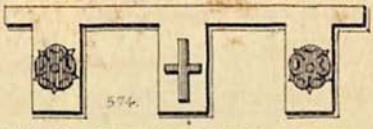
H.R.H. THE PRINCESS HELENA.



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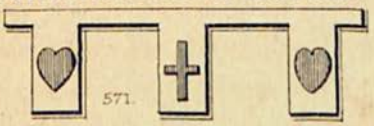
H.R.H. THE PRINCE LEOPOLD.



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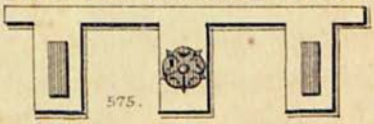
H.R.H. THE PRINCESS LOUISA.



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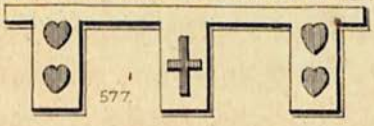
H.R.H. THE DUKE OF CAMBRIDGE.



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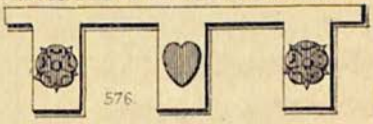
H.R.H. THE PRINCESS BEATRICE



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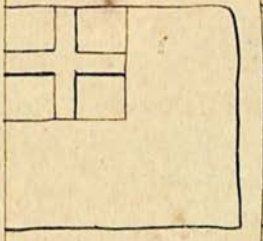
1ST RED ENSIGN.



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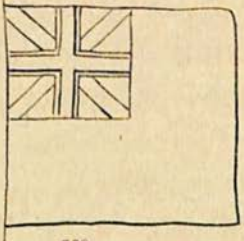
2ND RED ENSIGN.



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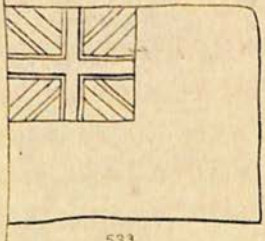
3RD RED ENSIGN.



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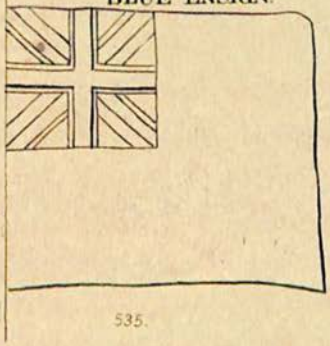
BLUE ENSIGN.



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WHITE, or ST GEORGE'S ENSIGN

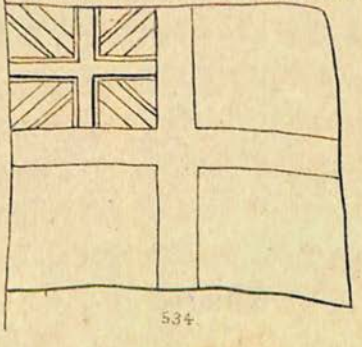

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Plate XXXVI

H.R.H., The PRINCESS CHARLOTTE AUGUSTA of WALES, Daughter of GEO. IV: *On a lozenge the Royal arms* (without the Crown of Charlemagne and without the Electoral Bonnet) *with a label of three points arg., on the central point a rose gu. The Coronet of crosses pattées, fleurs-de-lys and ducal leaves,* (No. 565). *The Royal Supporters with the same label and coronet.*

V. Cadency of the present ROYAL FAMILY.

H.R.H., The late PRINCE CONSORT:—*a label of three points arg., charged on the central point with a cross gu.* See Chap. XIX, Section 5.

H.R.H., ALBERT EDWARD, K.G., Prince of WALES, K.S.I.: *the Royal Arms of England,* (No. 543 A), Pl. LIX, *differenced with a label of three points arg.;* No. 568 A, Pl. XXXVI.

The PRINCES and PRINCESSES, the younger Sons and all the Daughters of the QUEEN, difference *the Royal Arms of England with silver labels of three points,* each of which is charged with its own Marks of Cadency in the order following:—

H.R.H., The Prince ALFRED: on the first and third points, *an anchor az.,* on the central point *a cross gu.,* No. 569.

H.R.H., The Prince ARTHUR: *a cross gu.,* between *two fleurs-de-lys az.,* No. 570, Plate XXXVI.

H.R.H., The Prince LEOPOLD: *a cross,* between *two hearts, all gu.,* No. 571.

H.R.H., The PRINCESS ROYAL: *a rose,* between *two crosses all gu.,* No. 572.

H.R.H., The Princess ALICE: *a rose gu.,* between *two ermine spots,* No. 573.

H.R.H., The Princess HELENA: *a cross,* between *two roses, all gu.,* No. 574.

H.R.H., The Princess LOUISA: *a rose,* between *two cantons, all gu.,* No. 575.

H.R.H., The Princess BEATRICE: *a heart,* between *two roses, all gu.,* No. 576.

The label of CAMBRIDGE is charged on the central point with *the Cross of St. George*, and on each of the two other points with *two hearts in pale gu.*; No. 577, Plate XXXVI.

Marks of Cadency for PRINCESSES were first introduced into England on the accession of the present Royal Family to the Crown of these Realms. Before this period, the Daughters and Grand-Daughters of the Crown bore the Royal Arms *without difference*, in a lozenge if unmarried, (see Monuments to Daughters of JAMES I, at Westminster); or in impalement with the arms of their Husbands, as in the smaller shields upon the Monument of EDWARD III.

It will be understood that the miscellaneous examples which I have selected to illustrate the principle and the usage of early Cadency, are to be regarded simply as specimens of their several classes. Students will find other examples in abundance, many of them as characteristic and interesting as those that have been blazoned in this Chapter and in Chapter XIV.

No. 486.—Shield, from the Monument at King's Langley, to EDMOND PLANTAGENET; K.G., Duke of York, borne by HENRY PLANTAGENET of Bolingbroke, A.D. 1399; and, after his accession as HENRY IV, by his third son, JOHN PLANTAGENET, K.G., Duke of Bedford, who died A.D. 1435.

No. 511.—De Bohun Badge, from the central Spandrel of the Canopy of the Brass to Alianore de Bohun, Duchess of Gloucester, A.D. 1399, in Westminster Abbey.

CHAPTER XVII.

BADGES; CRESTS; SUPPORTERS; MOTTOES AND KNOTS.

SECTION I.

BADGES.

A Badge is an heraldic figure or device, assumed for the purpose of being borne either absolutely alone, or in connection with a *Motto*, as the distinctive cognizance of an individual or a family of rank and importance. In the first instance, Badges in all probability were selected with a view to some significant allusion, which they might convey to the name, rank, office, property, personal appearance or character of the bearer; and thus, to a numerous class of Badges the term *Rebus* may be correctly applied. These Badges may also be considered to have constituted in themselves an early Heraldry, since they certainly were in use before the adoption and recognition of regular coats of arms; they continued, however, to be held in high favour throughout the palmy days of mediæval Heraldry.

In the fourteenth and fifteenth centuries, Badges were

habitually used for the decoration of costume, military equipments, horse trappings, household furniture, and indeed for every variety of decorative purpose; pieces of plate also and other valuable objects were at once adorned and marked by them, and in seals they appear both as the accessories of shields, and sometimes as diapers.

The figures and devices that were adopted as Badges in the fourteenth and fifteenth centuries, like those of an earlier period, were commonly Rebuses, and they also occasionally had reference to some feudal tenure. They were sometimes selected from the charges of coats of arms, sometimes they were identical with crests, but more generally they appear to have been altogether distinct from the other heraldic insignia that were borne by the same persons. There is also a marked distinction in many instances to be observed between the Badges that were used, in connection with Livery Colors, to distinguish the armed followers and the retainers and attendants of royal, noble, and knightly personages, and the Badge that any prince, noble or knight might be pleased to assume, and to bear about his own person. The Badges of the former of these two classes were always well known, and their presence was specially intended to declare a certain definite and intelligible fact: whereas, on the contrary, the use of the personal Badge was generally restricted to the individual by whom it had been assumed; and, while it had some occult allusion to the history of the bearer, it was designed rather to disguise than to proclaim his identity—it might be suggestive of a certain individual, but the suggestion was made by means of some quaint or mystic rebus, which would suppress at least as much as it revealed.

In the Second part of Henry VI, (Act V, Scene 1, towards its close), SHAKESPEARE, with characteristic discrimination, has adverted to the use of Badges. He makes CLIFFORD conclude his brief threatening address to WARWICK with the words—

"Might I but know thee by thy household Badge!"

To which appeal, returning defiance with defiance, WARWICK replies—

> "Now, by my father's Badge, old Neville's Crest,
> The rampant bear chain'd to the ragged staff,—"

The epithet "household" here, most clearly refers to the usage of distinguishing all the followers of an eminent personage by his well-known Badge; and the words of Warwick shew that the same device was sometimes borne both as a Crest and a Badge. It is to be observed that a Crest always rises from either a crest-coronet, an orle, or a chapeau, while the Badge is never accompanied with either of those accessories. Thus, the famous Badge of Warwick, *the bear chained to a ragged staff*, No. 206, Pl. XXX, if borne as a Crest would be placed upon a coronet, as in No. 512; or, it might rest upon either a chapeau or an orle. I may here refer to the singularly fine Brass at Warwick to THOMAS DE BEAUCHAMP, Earl of Warwick, who died A.D. 1401, in which there is a chained bear at the feet of the effigy of the Earl; and the ragged staff appears decorating his basinet, his sword-scabbard and elbow-pieces, and it is also charged upon a small shield upon the pommel of his sword-hilt. This remarkable example of early engraving has been admirably rendered by the Messrs. Waller in their great work on Monumental Brasses—a work to which I refer all students of Historical Heraldry.

The OSTRICH FEATHER BADGE. In his will, (A.D. 1376), the BLACK PRINCE speaks of "our Badges of Ostrich Feathers," "*nos bages des plumes d'ostruce*;" and it is evident that these Feathers were held by the Prince in high esteem, and it would also seem that he regarded them in a peculiar light. Thus, the Prince gives directions that on the occasion of his funeral, two distinct armorial compositions should be displayed in the procession, immediately before his remains; one, *for war*—"*l'un pur la guerre* de nos armes entiers quartelles," of his quartered

arms of France and England; and the other, *for peace*—"et l'autre *pur la paix, de nos bages des plumes d'ostruce.*" Similar shields "for war," and "for peace" (No. 234, p. 67) alternate about the monument of the Prince at Canterbury. The well-known romantic legend, which ascribes the origin of the famous Ostrich Feather Badge to a memorable incident at CRESCI, (Aug. 25, 1346), requires more positive corroboration before it can be accepted as genuine History. I am not aware that the Ostrich Feathers have been in any way directly identified with JOHN, King of BOHEMIA, who on his seal displays as his Crest two wings of a vulture of enormous size; certainly, there is not known to exist any proof that the BLACK PRINCE himself associated his favourite Badge with his early exploit at Cresci. The first mention of this Badge that has been observed, occurs in the year 1370. Queen PHILIPPA marked some of her plate with the Ostrich Feather shield, No. 234. Upon two of his seals, the quartered arms of the Black Prince appear between two Ostrich Feathers with scrolls. The same Badge was habitually used by the other Plantagenet Princes; so that, in the first instance, it was not held to be either a personal cognizance of the Black Prince, or an ensign of the Princes of Wales. JOHN of Ghent bears the Ostrich Feather sometimes *argent*, and sometimes *ermine;* thus, the idea of *differencing* this Badge appears to be contemporary with its first adoption. In a remarkable boss at Canterbury, the feathers of Prince JOHN have chains *lying along their quills.* HENRY of Bolingbroke appears to have regarded the Ostrich Feather Badge with especial favour. In the seal which he used immediately before his accession, (see p. 148), his impaled shield is placed between two Ostrich Feathers, each of which has the word SOVEREIGNE, his favourite motto, charged upon a scroll entwined about it, No. 684, Pl. LXXVI. The first *Secretum* of HENRY, as King, displays his quartered shield of *France Ancient and England* between two scrolled feathers held by lions. A

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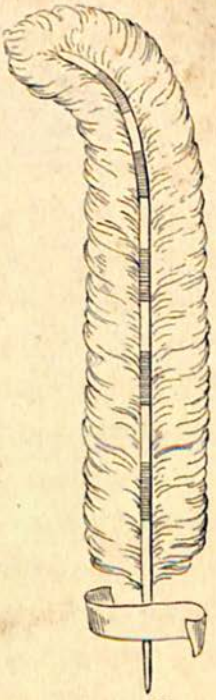
690.



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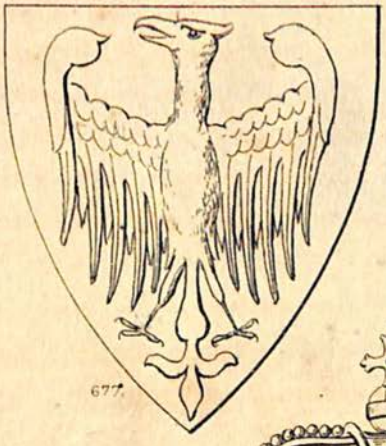

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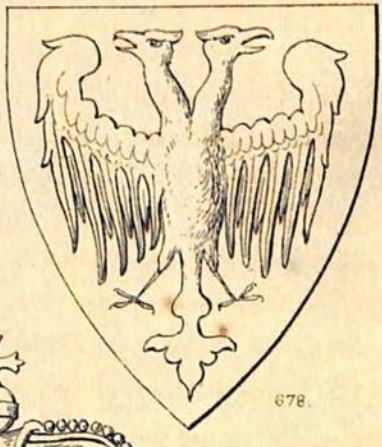

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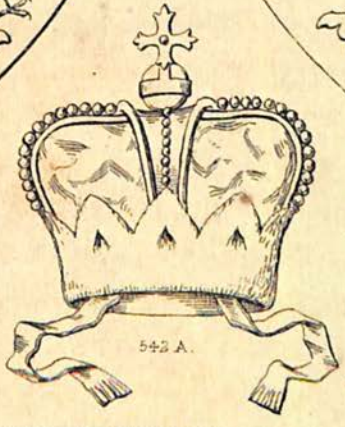
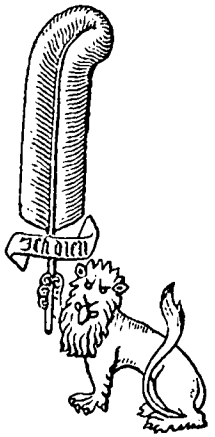


543 A.

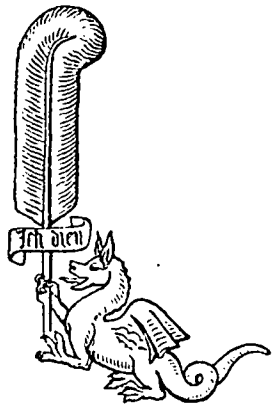
Plate LXXVI.

seal of THOMAS, Duke of GLOUCESTER, the youngest son of EDWARD III, No. 509, Pl. LXX, has two large Ostrich Feathers similarly placed, and upon the quill of each feather is laid a Garter extended, the buckles being in base. The Great Seal of this same Prince has its field powdered with small swans and feathers, in lozenges, thus forming a diaper for the field of the seal; No. 510, p. 37. To THOMAS MOWBRAY, Duke of NORFOLK, as an augmentation of high honor, RICHARD II granted two Ostrich Feathers, to be borne erect, "in sigillo et vexillo suo"—in both his seal and his banner; and, in the achievement of this unfortunate nobleman, which has been discovered at Venice, there appear the *Feathers*, with a *Swan*, a *Hart*, and a *Collar of SS*, (see Archæol., XXXI, 350). RICHARD II himself has the red barding of his charger semée of Ostrich Feathers, and an azure pennon similarly charged. This same Badge was adopted by the BEAUFORTS; a fine example of it, the feathers having their quils *componée arg. and az.*, appears in the Garter-Plate of JOHN DE BEAUFORT, K.G., first Duke of SOMERSET, No. 685, Pl. LXXVI. All the sons of HENRY IV also bear the Ostrich Feathers as a Badge; and it is retained in use until with the close of the Plantagenet era, it gradually assumes a distinctive character as the peculiar ensign of the Princes of Wales. Single Feathers with scrolls appear on either side of the shield in the singular seals of EDWARD V, and ARTHUR TUDOR, as Princes of Wales, (see Chap. XXIV, Section 1). Prince EDWARD'S Feathers are held by lions, No. 688, (p. 234), and Prince ARTHUR'S by dragons, No. 689. On the obverse of the seals the field is diapered with feathers in lozenges, a rose being at each intersection of the frette; on the head of Prince Edward's charger is a single feather, but the charger of Prince Arthur has a crest formed of a plume of three feathers. As one of the devices that diaper the robe of ANNE of Bohemia, in her effigy, the figure of an *ostrich* is introduced. In *Harl. MS., fol.* 12, in the British Museum, it is recorded that *the white Ostrich*

Feather with its pen golden is the King's: the feather entirely



No. 688.



No. 689.

white, or silver, is the Prince's: the feather golden, with its pen ermine, is the Duke of Lancaster's: and the feather white, having its pen compony, is the Duke of Somerset's.

The three Ostrich Feathers, now so happily familiar to us, as they are grouped together within the circlet of a princely coronet, and borne by our own PRINCE OF WALES, do not date back earlier than the era of the STUARTS. In the Monument of Abbot RAMRYDGE, at St. Alban's, three Ostrich Feathers appear united in a single scroll; and they are also represented precisely after the same manner in the equally splendid Monument of Prince ARTHUR TUDOR, in Worcester Cathedral; No. 686, Pl. LXXVI. Single scrolled feathers are also displayed upon the Worcester Monument, and they give the first indication of their tips curling over instead of bending to the sinister. EDWARD TUDOR, Prince of Wales, the son of HENRY VIII, first ensigned three Feathers with a Coronet, and he charged this group upon a roundle. HENRY STUART, eldest son of JAMES I, established the arrangement of the three feathers within a Prince's Coronet, in place of the scroll, as the Ensign of the *Prince of Wales;* No. 235 A, Pl. XV.

Another renowned historical Badge is the *Rose*, tinctured either *argent* or *gules*, or having both the metal and the colour conjoined, and borne sometimes alone and sometimes in association with other devices: (see pages 72 and 73, and Pl. XIII). In addition to the examples of heraldic Roses that have been already specified, I must particularly invite attention to the splendid Rose that adorns the Monument of HENRY VII; and I may also refer to a cluster of five Roses, grouped with singular skill that were discovered a few years ago imbedded in the wall of the ruined chapel of Abbot WALLINGFORD at St. Alban's, No. 690, Pl. LXXVI.

The *Swan* Badge of the DE BOHUNS appears upon the *Secretum* of THOMAS of Woodstock, No. 331, p. 137, between the bases of two shields; and again, in a similar position, upon the seal of Pleshy College, founded by the same THOMAS and his Duchess ALIANORE. In another seal of this Prince, No. 509, Pl. LXX, a Swan appears acting as a *Supporter* to the shield; and, once more, the Swan Badge is introduced into the central spandrel of the Canopy of the DE BOHUN Brass at Westminster, No. 511, p. 229. Besides the Ostrich Feathers, the BLACK PRINCE in his Will speaks of several devices that he evidently used as Badges—these are "Swans, Ladies' Heads, and Mermaids of the sea." *Mermaids* also are Badges of the BERKELEYS, (see pages 65, 66); good examples are charged upon the Seal of MAURICE DE BERKELEY, where they act as Supporters to the shield. The well-known seal of JOHN of Ghent, in addition to his achievement of arms, is charged with his Badges —two *Falcons* holding *Fetterlocks* in their beaks. The Fetterlock Badge appears again in the Brass to Sir SYMON DE FELBRYGE, K.G., A.D. 1416, at Felbrigg; and, with a *Sheaf of Arrows* and a *Portcullis*, in the Monument to Prince Arthur Tudor.

In Section 4 of Chapter XIX, I have given a series of English Royal Badges; here, therefore, I may be content to adduce

only a small number of additional examples. Mr. PLANCHÉ, in his *Pursuivant of Arms*, has printed from a MS. (marked 2nd M. 16) of the time of EDWARD IV, preserved in the College of Arms, a list of the Badges borne by some of the principal nobility at the time this list was written. Several of the following examples have been selected from Mr. Planché's list.

ARUNDEL:—an acorn.

ASTLEY:—a cinquefoil ermine.

BEAUFORT:—a portcullis, with the Motto, *Altera Securitas*.

BRANDON:—a lion's head, erased gold.

BUCKINGHAM:—the Stafford Knot, No. 515, Pl. XXX.

CLINTON:—a golden mullet.

COBHAM:—a Saracen's head sable.

COMPTON:—a fire-beacon.

DACRE:—a silver escallop, attached by an intertwined cord to a ragged staff, No. 513, Pl. XXX.

DOUGLAS:—a human heart, gules.

FITZ-WARYN:—a Bourchier knot, No. 516.

GREY of Ruthyn:—a ragged staff sable.

HASTINGS:—a bull's head erased sable, about the neck a crown or.

HOWARD:—a silver lion, charged on the shoulder with a crescent azure.

HUNGERFORD:—a sickle. The Hungerfords also unite their sickle to a garb by a cord. The Seal of Sir R. DE HUNGERFORD, A.D. 1445, bears, for the *Crest*, a garb between two sickles rising from a crest-coronet; there is also a sickle on each side of the shield.

MAULEVERER:—a white greyhound courant. At Allerton Mauleverer in Yorkshire, the Brass (A.D. 1400) to Sir JOHN MAULEVERER has the arms—*gu., three greyhounds courant in pale arg., collared or*, emblazoned upon the knight's jupon.

MOWBRAY:—a mulberry tree.

NEVILLE:—a dun bull.

NORFOLK :—a white lion.

PELHAM :—a buckle.

PERCY :—a silver crescent.

PEVERELL :—a golden garb.

STANLEY :—a stag's head argent; also a griffin's leg erased or.

SUFFOLK :—a golden lion queue fourchée.

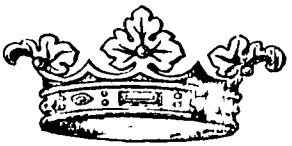
A remarkable instance of the artistic ability and of the versatile resources of the early Heralds occurs in the interior of Westminster Hall. The string-moulding which is carried beneath the windows throughout the building, is studded along its entire extent with the *helm, crown* and *crest* of RICHARD II, alternating with his favourite Badge, *the white hart lodged;* the figures are all boldly sculptured, and though all are most faithfully rendered, every individual white hart, (and they are eighty-three in number,) is unlike every other, and each one has some distinct characteristic features of its own. It is the same with the lion crest and the helm, which are placed between two ostrich feathers having scrolls attached to their quills.

SECTION II.

CRESTS.

A Crest is a figure or device which originally was actually worn upon a Basinet and a Helm, and now is represented above a Shield of Arms. From an early period in the era of true English Heraldry, the Crest was held to be an ensign of great dignity and honor. In the first instance, the Crest was usually some figure or device that was also borne in the Arms; but, in process of time, Crests were more generally altogether distinct from the Charges of the Shields, though it was common for them to assimilate to the Supporters. The Crest was worn supported by a Chapeau or a Wreath, or sometimes it rose above a Coronet. It also became a usage in the

fifteenth century, to have the Crest rise from out of a Coronet which was simply a decoration to the helm, and supplied the place of the more prevalent Wreath. This *Crest-Coronet*, No. 257 A, probably derived from such a coronet-like enrichment of



Crest-Coronet.—No. 257 A.

helms as appears in the effigy of Sir HUGH CALVELY at Bunbury, No. 257, is still retained in modern Heraldry. It is commonly blazoned as a "ducal coronet:" it has no reference, however, to ducal or to any other rank, and it might with greater propriety be distinguished as simply a "crest-coronet." In form it bears a close resemblance to the crowns of HENRY III, (No. 198, p. 58), and ALIANORE of Castile. The basinet of Sir HUGH CALVELY affords a rich example of the *Orle* or *Wreath*, No. 257, Pl. XVI: but this accessory was more generally worn projecting from the helm, as in the effigy of RALPH NEVILLE, Earl of Westmoreland, at Staindrop, No. 258. See *Wreath*.

In his second Great Seal, A.D. 1194, RICHARD I wears a fan-like decoration surmounting his helm, having beneath it a lion, No. 259, Pl. XXVI. In many instances the helms of the thirteenth century have similar crests, variously adorned. HUMPHREY DE BOHUN, fourth Earl of Hereford, bears the fan-like device both on his own helm and on the head of his charger, No. 260; and, as late as about 1345, Sir GEOFFREY LOUTERELL'S crest retains its fan-like contour, but it is charged with his arms, as in No. 261, Pl. XXVI. EDWARD III upon his Great Seal for the first time bears a true heraldic crest—the crowned lion of England, standing upon a chapeau, No. 262. This Sovereign sometimes also bears an eagle on his crest: but

CHAPTER XVII.

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263.

266.

268.

269.

267.

267 A.

144 A.

519 A.

144 B.

Plate XXVI.

from this time the crowned lion has continued to be the *Crest of England.* It is to be observed, that the marks of Royal Cadency were displayed as well upon crests as upon shields. The Royal Lion, for example, stands upon the helm of the BLACK PRINCE gorged with his silver label, No. 263, Pl. XXVI. In like manner, Labels and other Marks of Cadency appear upon the Crests of personages of noble and knightly rank. Thus, the lion-crests of JOHN PLANTAGENET, K.G., Duke of Bedford, of GEORGE PLANTAGENET, K.G., Duke of Clarence, and of JOHN MOWBRAY, K.G., Duke of Norfolk, (A.D. 1435, 1477 and 1475), as blazoned in their stall-plates, are gorged with labels, the first having three, and the latter two five points; Nos. 520 and 521, Pl. XXX and XLI. These labels appear to be worn by the lions after the manner of bands or frills. In No. 451, Pl. XLI, the lion-crest of THOMAS DE BEAUFORT, K.G., Earl of Dorset, appears gorged with *a collar componée arg. and az.*

In some few instances the devices assumed and worn as Crests, are identical with those that appear in the shields of arms of the wearers; but the prevailing usage was to assume for the Crest a figure altogether different from the charges of the shield, and uncommonly strange indeed must have been the appearance of the figures that were frequently thus displayed by the early knights upon their helms. A *Panache*, or upright plume formed of a large number of feathers, generally the feathers of the cock or swan, was a favourite Crest. This is the Crest of the DE MORTIMERS, and it is admirably blazoned on their seals. The effigies of Sir RICHARD PEMBRIDGE, K.G., at Hereford, Sir ROBERT DE MARMION, at Tanfield, and of Sir THOMAS ARDERNE, at Elford, all of them about A.D. 1400, are good examples. The panache of Sir EDMUND DE THORPE, A.D. 1418, at Ashwelthorpe, is formed of peacock's feathers, No. 264, p. 105; and such is also the panache of Lord FERRERS of Chartley, A.D. 1425, at Merevale, No. 267 A, Pl. XXVI. The

Garter-plates of Sir THOMAS ERPINGHAM, K.G., of Sir WILLIAM PHILIP, K.G., of Sir SYMON DE FELBRYGE, K.G., of Sir THOMAS FELTON, K.G., and JOHN, Lord SCROPE, K.G., (No. 522, Chap. XXV), all of the fifteenth century, display panache-crests.

The *Contoise*, a "lady's favour" or "token," No. 256, Pl. XV, is worn with the Crest until about the middle of the fourteenth century, after which time this accessory disappears, and the Crest is placed upon its Wreath (probably derived by the Crusaders from the turbans of the Saracens) Coronet or Chapeau rising above the Mantling. THOMAS, Earl of LANCASTER, A.D. 1322, on his seal appears having a dragon with a contoise upon his helm, and a similar monster is upon the head of his charger, No. 524, Pl. XXXV: and the seal of RALPH DE MONTHERMER, Earl of GLOUCESTER, A.D. 1323, has on his helm an eagle-crest and a contoise. This eagle-crest was a special grant from EDWARD III to WILLIAM DE MONTACUTE. In Achievements of Arms, and particularly in such as are blazoned on Seals, the group is arranged in the manner represented in No. 301, Pl. I, the Supporters being added on either side. The Crests in these compositions in the fifteenth century are generally very large in proportion to the shields; and the same remark is equally applicable to the Crests that are blazoned in the Windsor Garter-Plates. As examples from the Garter-Plates, I give the Achievements of HUMPHREY DE BOHUN, K.G., last Earl of HEREFORD, No. 626, Pl. LXVI; and of his descendant, HUMPHREY DE STAFFORD, K.G., Earl STAFFORD, and afterwards Duke of BUCKINGHAM, A.D. 1460, No. 523, at the end of this Chapter.

In military monumental effigies, the helm of the deceased warrior very generally forms his becoming pillow; and upon the helm so placed the Crest is constantly represented, with the orle or the coronet and the mantling. I may specify, as additional examples, the sculptured memorials of RALPH DE

NEVILLE, Earl of WESTMORELAND, at Staindrop, A.D. 1420; of RICHARD BEAUCHAMP, K.G., Earl of WARWICK, A.D. 1439, at Warwick; the Crest, No. 265, Pl. XLI, *a swan's head and neck*, is again represented in the Garter-Plate; of the DE LA POLES, at Wingfield; and of Sir HUMPHREY STAFFORD, at Bromsgrove: also the Brasses to Lord STOURTON, A.D. 1404, at Sawtry, Hants, (the Crest is a *demi-friar grasping a scourge of knotted cords*), No. 266, Pl. XXVI; of Lord WILLIAM DE BRYENNE, Seal, Kent, No. 267, Pl. XXVI, (the Garter-Plate of Sir GUY DE BRYENNE, K.G., A.D. 1370, bears the same Crest—*a hunting-horn upon a chapeau*); and of Sir JOHN DE BREWYS, A.D. 1426, at Wiston, in Sussex. The helm of Sir EDMUND DE THORPE, No. 264, p. 105, and that of RALPH, Lord BASSETT, K.G., No. 612, Pl. XLV (from his Garter-Plate), may be regarded as models for heraldic helms; and with them may be associated No. 611, Pl. XLV, from the Monument to the BLACK PRINCE. Another fine example of a Crest-Coronet occurs in the Brass to Sir THOMAS BROMFLETE, A.D. 1430, at Wimington, No. 268, Pl. XXVI, but the Crest itself is lost: and equally fine examples are blazoned in the Garter-Plates of Sir HUGH DE COURTENAY, Lord WILLOUGHBY, and Sir THOMAS FELTON, amongst the earliest of the existing series at Windsor. In his Brass at Harpham, A.D. 1420, Sir THOMAS DE SAINT

No. 692.—Crest-Wreath: Lord WILLOUGHBY D'ERESBY.

No. 691.—Crest: Sir T. DE SAINT QUINTIN.

QUINTIN is represented with a singular modification of the

panache upon his basinet, No. 691; and in another Brass at Spilsby, a knight, probably WILLIAM, Lord WILLOUGHBY D'ERESBY, A.D. 1409, has his basinet encircled with an orle of roses, No. 692.

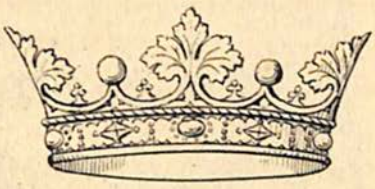
The Garter-Plate of JOHN, Lord LYSLE, K.G. (one of the Knights Founders of the Order), furnishes a striking example of the extraordinary Crests that were worn even by men of eminent distinctions. Resting immediately upon his basinet, the Crest of Lord LYSLE is a *mill-stone arg., pecked sa., the inner circle and the rim of the second, the fer-de-moline or*, No. 693, Pl. LXIV. The Crest of the BOURCHIERS appears in several of the Garter-Plates, with some slight modifications for Difference: it is a *Saracen's head in profile ppr., bearded sa., wearing a tall cap gu., which bends towards the dexter, and is tasselled or.* This cap, in the Garter-Plate of HENRY BOURCHIER, Earl of ESSEX, rises from a crest-coronet which is interposed between the head and the cap itself: this coronet is golden, and has *on its circlet three water-bougets sa.* In the remarkable Monument of LUDOVIC ROBESART, K.G., Lord BOURCHIER, Standard-Bearer to HENRY V, the cap or bonnet of the Saracen's head Crest is surmounted by a *Catherine-wheel*, derived from the arms of the ROETS, with whom he was connected. The Crest of Sir JOHN DAUBYGNÉ, *a mullet surrounded by holly-leaves*, has been already blazoned; (see pages 46 and 128, and No. 408); another curious crest of a somewhat similar character, borne by JOHN DE WYDEVIL, appears on his monument at Grafton Regis, Northants, it is *a bird sitting in a tuft of oak-leaves, a scroll* (now without any legend) *issuing from its beak.*

Seals abound in admirable examples of Crests, and they illustrate many curious modifications of mediæval heraldic usage. Thus the Crest of the MORTIMERS, *a lofty panache of many azure feathers rising from out of a crest-coronet*, No. 269, Pl. XXVI, is represented in various seals of members of the House of March: but EDMUND MORTIMER, A.D. 1372, has a seal charged with his paternal shield, suspended by its guige

CORONETS, MANTLINGS, & CRESTS.

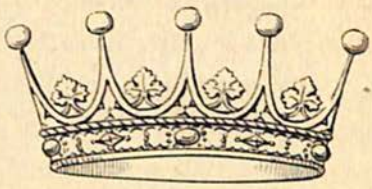
CHAPTERS XV, XVII, XIX

MARQUESS.



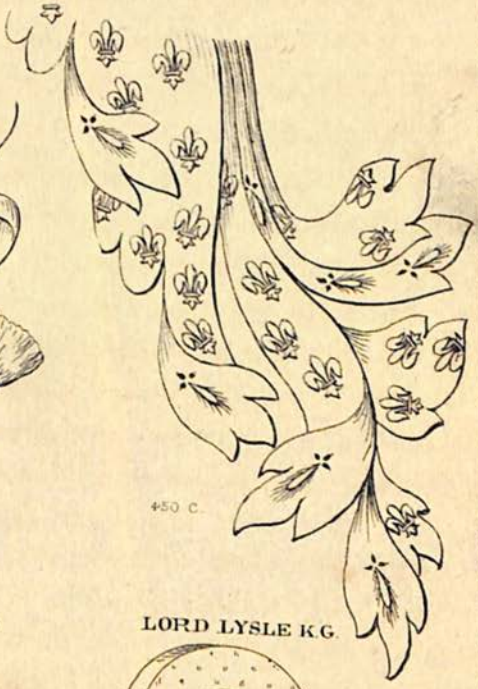
362 A.

EARL.



281 A.

450 B.



450 C.

EARL OF ARUNDEL.

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LORD LYSLE K.G.

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Plate LXIV.

from a rose-tree, and having the inescutcheon diapered; and, in place of the helm and crest above the shield, on either side of the shield placed as a supporter is *one of the white lions* of the Earls of MARCH *helmed*, the two helms almost enclosing the lions, and having mantling, coronet and crest, and respecting each other; No. 270, Chap. XXIV. It appears to have been a favourite custom to place the head and neck of a bird or of any imaginary winged creature between two lofty groups of upright feathers, and thus to form a Crest: the Seals of the Earls of ARUNDEL, provide good examples of this singular usage, as in No. 694, Pl. LXIV, the Crest of RICHARD FITZ ALAN, A.D. 1390. In No. 199 A, p. 60, *an ermine*, the Crest of Lord DYRHAM, K.G., stands between two tall spikes that issue from the Cap of Estate.

Crests are now generally represented resting upon a wreath; but the crest-coronet and also the chapeau are still retained in modern blazon: for example, the Crest of the Duke of RUTLAND is, *on a chapeau gu., lined erm., a peacock in its pride, proper.* The Duke of NEWCASTLE bears the same crest *upon a wreath.* WALTER LONG, of Preshaw House, Hants, Esquire, bears as his Crest, *out of a crest-coronet or, a demi-lion rampt. arg.*

Crests, like shields of arms, being held to be hereditary, it necessarily follows that the same person may inherit and may rightly bear *two or more crests*, as he may quarter two or more than two coats of arms: for example, the Earl FITZWILLIAM bears these two crests;—1st, *out of a crest-coronet or, a plume of three ostrich feathers arg.;* and 2nd, *on a wreath or and sa., a griffin passant ppr.*

For further illustration, I add a few other examples of Crests.

PERCY, Duke of Northumberland:—*On a chapeau, a lion statant, his tail extended, or.* In No. 185, p. 53, this lion is represented without the chapeau.

HOWARD, representative of MOWBRAY, Duke of Norfolk:—*On a chapeau, a lion statant guardant, his tail extended or, and*

ducally gorged arg. This lion of the Howards is represented in No. 186, p. 53, without either the chapeau or the coronet. It was originally granted by RICHARD II to THOMAS MOWBRAY, Earl Marshal.

FITZ-ALAN, Earl of Arundel:—*Out of a crest-coronet or, a griffin's head arg., beaked gu., between a pair of wings erect;* No. 694, Pl. LXIV.

NEVILLE, Earl of Westmoreland:—*Upon a wreath, a dun bull's head and neck erased ppr.* (Monument and Seals).

RALPH, Lord BASSETT, of Drayton, K.G.:—*Out of a crest-coronet, a boar's head erased sa., armed or.* (Garter-Plate).

STANLEY, Earl of Derby:—*On a chapeau, an eagle, wings addorsed, or, hovering over an infant in its nest ppr., swaddled az., banded of the first.* (Garter-Plate).

The Stanleys have derived this Crest from the Lathams, of whom it is recorded that one of the heads of their house adopted as his heir a child which had been exposed in an eagle's nest in Latham Park, but which the eagle had carefully nurtured, instead of destroying it.

KIRKPATRICK, of Closeburn:—*On a wreath, a dexter hand, couped at the wrist, holding erect a dagger imbrued, all ppr.*, with the motto, "*I'se mak siker.*" No. 525 A, Pl. XXX.

The historical origin of this Crest and its motto is well known.

POLE, Sir RICHARD, K.G., father of the Cardinal:—*On a wreath, a cormorant trussing a fish.* (Garter-Plate).

WODEHOUSE, Baron Wodehouse:—*On a wreath, a dexter hand holding a club, all ppr.* In chief, the words, "*Frappez fort.*" In base, the word, "*Agincourt.*"

PELHAM-CLINTON, Duke of Newcastle: For CLINTON:—*Out of a crest-coronet, a plume of five ostrich feathers arg., banded with a line set chevron-wise az.* For PELHAM:—*On a wreath a peacock in its pride ppr.*

An early crest of the Pelhams was *a lantern.*

DRAKE:—*Upon a wreath, a ship, drawn round a globe with a*

cable-rope by a hand issuing out of clouds, all ppr. in chief, the motto, *Divino Auxilio*, No. 144 B, Pl. XXVI.

HOPE :—*Upon a wreath, a broken globe, surmounted of a rainbow issuing out of a cloud at each end, all ppr.* No. 144 A, Pl. XXVI.

WELLESLEY, Duke of WELLINGTON :—*Out of a ducal coronet or, a demi-lion rampt. gu., holding a swallow-tailed pennon of the last, the fly to the sinister, and at the head charged with the ensign of St. George.*

The old Earls of DUNBAR and MARCH, who were hereditary Wardens of the Marches of the Scottish border, bore for a Crest a *horse's head, bridled;* and the Marquess of ANNANDALE, also a Lord Marcher, had for his Crest *a spur erect between a pair of wings*, both Crests being designed to intimate prompt readiness and speed in pursuit.

Crests may be considered to have been occasionally adopted with a view to a species of Marshalling.

SECTION III.

SUPPORTERS.

Supporters are figures, whether of human or of imaginary beings, or of any living creatures of whatever kind, which stand on either side of a shield, as if in the act of holding it up, (*supporting* it), or guarding it. True heraldic Supporters always appear in pairs, one on the Dexter and the other on the Sinister of the Shield; sometimes they are both alike, but more generally they are altogether distinct from one another, as in the instance of the *Royal Supporters of England*, the Lion and the Unicorn. French Heralds distinguish Human Figures when they appear supporting any shield by the title of "Tenants," while all animals discharging a similar duty are styled "Supporters."

These honourable Accessories of the Heraldic Shield are said

to have been introduced, (like Quartering), by EDWARD III, but they are of uncertain authority until the reign of HENRY VI. Supporters are now borne, by right, by all Peers of the Realm, by Knights of the Garter, and Knights Grand Crosses of the Bath, also by the Novia Scotia Baronets, and the Chiefs of the Scottish Clans; and they are conceded to those Sons of Peers who bear honorary titles of Nobility. Supporters are not granted in England without the express command of the Sovereign; but in Scotland "Lord Lion" enjoys this privilege. Supporters are not borne by any Spiritual Peers. They appear associated with the Arms of many persons of various ranks, who have derived them from some distinguished ancestors. The actual origin of Supporters has been a subject of much speculation with writers on Heraldry. I am disposed to consider that they may be derived in part from a desire to combine personal Badges with hereditary heraldic compositions, while in part Supporters may have resulted from certain early forms of either Marshalling or Differencing. It is highly probable, also, that the introduction of these accessories of Shields of Arms may have been greatly influenced by the grotesque figures in such favour with Illuminators, and, which, with various animals, the early seal-engravers commonly introduced as ornaments—"not, however," as Mr. Planché judiciously remarks, "without some heraldic intention." And again, the early habit of grouping two or more shields with an effigy, and more particularly the grouping together a single shield and effigy upon a seal, might lead by an easy transition to the adoption, first, of a single figure, and afterwards of two figures to support a shield.

Animals, either the same as appear in the blazon of the shields which they "support," or obtained from some allied coat of arms, together with personal and family Badges, are common on Seals long before the regular appearance of true Supporters, under the conditions that they still continue to

assume; and, hence, from the introduction of these figures on each side of shields of arms upon seals may be directly derived the two figures, that in the fifteenth century become regular accessories of the heraldic Achievements of Royal and noble personages. From their first appearance, Supporters, like Crests, have been charged with Marks of Cadency.

The figures of animals that were introduced into their compositions, and charged by the early heraldic seal-engravers with the duty of Supporters, are placed in various positions, but they always lead more or less directly to the idea of the true Supporter, that afterwards was accepted with common consent. The earliest indication of the use of an heraldic Supporter to which I am able to refer, occurs in the seal of RICHARD, second Earl of CORNWALL, about A.D. 1290, (No. 212 c, Pl. LXII), in which an imperial eagle holds in his beak the guige of the shield. The seal of HUMPHREY DE BOHUN, A.D. 1322, (No. 201, Pl. XX), is a second most interesting example of the early seal-engraver's feeling in the matter of a Supporter. The guige, or shield-belt, instead of being passed over a boss or some other architectural detail, in this shield is *carried by the swan*, that was the Badge of the Earls of HEREFORD. Another seal, (No. 502, Pl. LXX), exhibits the De Bohun Swan in the same position above the shield; but here the guige is omitted, and in its stead the chain that leads from the collar of the bird is fastened to the chief of the shield; this is one of the seals of THOMAS PLANTAGENET, Duke of GLOUCESTER, the youngest son of EDWARD III, who married the elder of the two coheiresses of the last Earl of Hereford. The impression of this seal from which the wood-cut has been drawn, is attached to a deed bearing the date 1395. The seal of THOMAS HOLLAND, Earl of KENT, half-brother of RICHARD II, of a rather earlier date, represents the shield of arms of the Earl—*England, within a bordure arg.*, having the guige buckled round the neck of *a [illegible] lodged* (No. 425, Pl. LXX), an animal closely allied

to the *white hart* which was King RICHARD'S own favourite Badge. This singularly beautiful seal carries out the idea of a Supporter in a most agreeable manner. The seal of EDMUND DE MORTIMER, (see. p. 242, and No. 270), is another example that is equally curious, characteristic, and interesting. The Falcons of JOHN of Ghent, the Ostrich Feathers of his son, and the Mermaids of the BERKELEYS, all take a part in preparing the way for Supporters. The seal of HENRY, first Duke of LANCASTER, about A.D. 1350, has the shield placed between *two lions sejant guardant, addorsed*, and above there is the demi-figure of an angel with expanded wings. The seals of two of the FITZ-ALANS, Earls of ARUNDEL, severally A.D. 1375 and 1397, have as Supporters, the former two lions, and the latter two griffins; and these animals regularly *support*—that is, they hold up the crested helms above the shield. This series of progressive examples might easily be carried on, until it would merge into the illustration of the systematic use of true Supporters in the middle of the fifteenth century. The seals of GEORGE PLANTAGENET, Duke of CLARENCE, of EDMUND DE MORTIMER, Earl of MARCH, and of the accomplished and unfortunate JOHN TIPTOFT, Earl of WORCESTER, all about A.D. 1470, form a small group of admirable examples of achievements of arms having Supporters.

In Scottish Heraldry, Supporters appear at about the same period as may be assigned to their appearance in England; and they were developed for the most part under the same conditions, the almost only marked distinction being a comparatively more frequent use of a single Supporter in the earliest examples. Thus, on several Scottish seals of the close of the thirteenth century, the shield of arms is displayed upon the breast of an eagle; as on the seal of ALEXANDER STUART, Earl of MENTEITH, A.D. 1296. DAVID LINDSAY, Earl of CRAWFORD, A.D. 1345, has a similar seal; and in 1366, and 1394, the seals of MARGARET STUART, Countess of ANGUS, and of EUPHE-

MIA LESLIE, Countess of Ross, display three shields charged upon the breast and wings of an eagle displayed. Many other varieties of single Supporters were in use at the same period. A second seal of the Earl of CRAWFORD, which is considered to bear the earliest known Scottish Crest—*a swan's head and neck issuing from between two tall wings, rising erect from a crest-coronet*—also appears to furnish the earliest example of regular Supporters, *two lions;* the shield itself bears two coats quarterly. Two griffins are the Supporters on the seal that takes rank as second in chronological succession—that of Sir THOMAS ERSKINE, A.D. 1364. The Privy Seal of JAMES I of Scotland, A.D. 1429, is the earliest example of Supporters grouped with a Royal Scottish shield; these Supporters are *two lions*, the *unicorn*, which now is held to be emphatically the Royal Supporter of Scotland, not appearing, except in the coinage, before the time of MARY STUART.

In Chapter XIX, Section 3, I have described the changes that have taken place in the Royal Supporters of England; this section of this present chapter I conclude with a few examples, which will shew of what character are the various figures that are still in use as Supporters to the arms of British Peers.

SOMERSET, Duke of BEAUFORT:—Dexter; *A panther arg. spotted of various colours, fire issuant from his mouth and ears ppr., gorged with a plain collar, and chained or:* Sinister; *a wyvern, wings addorsed, vert, holding in the mouth a sinister hand couped at the wrist gu.*

GRAHAM, Duke of MONTROSE:—*Two storks arg., beaked and membered gu.*

CAMPBELL, Duke of ARGYLL:—*Two lions rampt. guard. gu.*

WELLESLEY, Duke of WELLINGTON:—*Two lions gu., each gorged with an Eastern crown, and chained, or.*

CHANDOS GRENVILLE NUGENT TEMPLE, Duke of BUCKING-

HAM :—Dexter; *a lion per fesse embattled or and gu.*: Sinister; *a horse arg., semée of eaglets sa.*

STAFFORD JERMINGHAM, Baron STAFFORD :—Dexter; *a lion rampt. or:* Sinister; *a swan,* (from the DE BOHUNS), *arg., beaked and legged sa., ducally gorged per pale gu. and of the second.*

NEVILL, Earl of ABERGAVENNY :—*Two bulls arg., pied sa., armed, unguled, collared and chained, and at the ends of the chains two staples, or.*

GASCOYNE CECIL, Marquess of SALISBURY :—*Two lions erm.* The same Supporters are also borne by the Marquess of EXETER.

STANLEY, Earl of DERBY :—Dexter; *a griffin:* Sinister; *a hart; both or, and ducally gorged and chained az., the hart attired of the last.*

COURTENAY, Earl of DEVON :—*Two boars arg., bristled, tusked, and unguled or.*

CAVENDISH, Duke of DEVONSHIRE :—*Two stags ppr., attired or, each gorged with a garland of roses arg. and az., barbed vert.*

GORDON LENNOX, Duke of RICHMOND :—Dexter; *an unicorn arg., armed, maned and unguled, or:* Sinister; *an antelope arg., armed and hoofed or, each Supporter gorged with a collar componée arg. and gu.*

ST. MAUR, Duke of SOMERSET :—Dexter; *an unicorn arg., armed, maned and tufted or, gorged with a ducal collar per pale az. and gold, to which is affixed a chain of the last:* Sinister; *a bull az., ducally gorged, chained, armed and hoofed or.*

SPENCER, Earl SPENCER :—Dexter; *a griffin per fesse erm. and erminois, gorged with a collar having its edges fleurie counter-fleurie sa., charged with three escallops arg., and chained of the third:* Sinister; *a wyvern, erect on his tail, erm., collared and chained as the griffin.*

GRANVILLE LEVESON GOWER, Duke of SUTHERLAND :—Dexter; *a wolf arg., collared and lined or:* Sinister; *a savage man, wreathed about the temples and the waist with laurel, holding in*

his dexter hand a club, resting on his shoulder, all ppr., and with his Sinister hand supporting an ancient shield of SUTHERLAND,—that is, *gu., three mullets or, within a bordure gold, charged with a tressure of Scotland.*

SECTION IV.

MOTTOES.

The Motto, or *Mot*—the brief significant saying of a family, which in battle would be their war-cry, appears to have been habitually associated by the early Heralds with the Badge, and also sometimes with the Crest of its owner.

The present usage is to place the Motto upon a scroll or ribbon, below the shield of arms; and modern Heralds generally consider that the motto-scroll forms both a convenient and a sufficiently secure standing-place for Supporters, when Supporters appear with any Achievement. When the Motto ha direct reference to the Crest, it ought always to be represented as placed either immediately above the Crest itself, or (whicl is the better arrangement) immediately below it. The Motto may be charged upon a garter, and this may be made to encircle a Shield of Arms or a Crest, or Badge, should either of those cognizances be blazoned alone.

In the middle ages, Mottoes associated with various heraldic devices were constantly employed for decoration. In those days, in addition to other uses of Mottoes, it was not uncommon for the blade of the knightly sword to be charged with some expressive legend, motto-like in its character. Thus, the famous weapon of the great Earl of SHREWSBURY was taught to tell its own tale in the words—sufficiently good Latin to make their meaning intelligible—

Sum Talboti pro vincere inimicos meos:
(I am Talbot's to conquer my enemies.)

A somewhat similar, but a more loyal Motto was adopted

by the good knight, DE SETVANS, who bore *winnowing fans* as his armorial insignia:—

Sic dissipabo inimicos Regis mei.—(So will I scatter—that is, like chaff before the wind—the enemies of my king).

As examples of Mottoes, I must be content to adduce the following small group, which I have selected with a view to illustrate Mottoes of different varieties.

ENGLAND:—*Dieu et mon Droit.* (God and my right).

Order of the GARTER:—*Honi soit qui mal y pense.*

Order of the BATH:—*Tria juncta in uno.* (Three—naval, military and civil—united in one).

Order of the THISTLE:—(The Badge is a Thistle), *Nemo me impunè lacessit.* (No one injures me with impunity).

NEVILLE:—*Ne vile Velis.* (Form no mean wish; or, Desire *Neville*).

FORTESCUE:—*Forte scutum, salus ducum.* (The safety of the chiefs is a strong shield; or, *Fortescue* is the safeguard of the chiefs).

CHOLMONDELEY:—(Two helms are borne on the shield); *Cassis tutissima virtus.* (Valor is the safest helm).

BIRTIE:—(Three battering-rams are borne on the shield, No. 129 c); *Virtus ariete fortior.* (Valor is more powerful than a battering-ram).

MAJOR HENNIKER:—(Three columns are borne in the arms): *Deus major Columna.* (God the *greater* column, or support).

HEPBURN:—*Keep Tryste.*

SCOTT of Thirlstane:—(With a Crest formed of a group of lances); *Ready, aye, ready.* No. 519 A, Pl. XXXVI.

CLIFFORD:—*Semper paratus.* (Always prepared).

STUART:—*Avant.* (Forward).

PERCY:—*Esperance.*

BRUCE:—*Hope well and doubt not.*

RUSSELL:—*Che sara, sara.* (What will be, will be).

CHAPTERS X. XI. & XVII.

514.

515.

527.

518.

519.

516.

525-A

512.

206.

520.

Plate XXX.

GREY, Earl of Stamford :—*A ma puissance.* (By my might).

TEMPLE :—*Templa quàm dilecta!* (How beloved are the *Temples!*)

HOOD :—*Zealous.* (Captain Hood commanded the "Zealous" at "the Nile.")

LESLIE :—*Grip fast,*—so said Bartholomew Leslie to Margaret of Scotland, as she clung to his girdle, when he saved her from drowning.

LINDSAY :—*Astra Castra, numen lumen.* (The Stars my canopy, Providence my light. The Crest, a military tent, and mullets borne on the shield).

SPRING RICE, Baron MONTEAGLE :—*Altè fert aquila.* (The eagle soars aloft. Two eagles are the Supporters).

CAVENDISH :—*Cavendo tutus.* (Safe through Caution).

HOME :—*Vise à la fin.* (Look to the end—to *Home*).

SECTION V.

KNOTS.

Amongst the devices that were used as Badges in early Heraldry, certain intertwined cords, distinguished by the title of KNOTS, may be considered to form a small distinct class of heraldic figures.

A Knot, probably designed to convey the idea of a Monogram, appears amongst the various devices with which the robe of ANNE of Bohemia in her effigy at Westminster is diapered : it is represented in No. 514, Pl. XXX.

The following are the other varieties of Knots that occur in blazon :—

The STAFFORD Knot :—No. 515, Pl. XXX.

The BOURCHIER Knot :—No. 516.

The HENEAGE Knot :—No. 517.

The WAKE and ORMOND knot No. 518, (formed from the initials W and O entertwined).

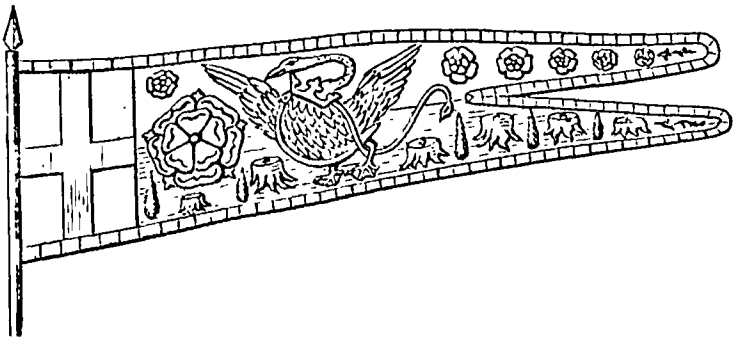
The BOWEN Knot :—No. 519, (formed of *four* bows).

The LACY Knot, which is a rather intricate but an elegant *interlaced* cord, that thus forms a Rebus of the name, *Lacy.*

Knots sometimes form Badges in combination with other devices: thus, the Badge of the DACRES is formed by *a cord entwined about an escallop-shell and a ragged staff*, No. 513, Pl. XXXIX: in this manner, a compound Badge may significantly indicate the union of two families. Another example is the Badge of Edward, Lord HASTINGS, which is produced by a similar process for tying together a *sickle* and a *garb*.

The *Bourchier Knot* I have shewn to have been used to decorate the mantlings of one nobleman of the BOURCHIER family: upon the monument of another BOURCHIER at Westminster, this same knot is several times repeated engraved in brass, and attached to a *coudière*—the piece of armour that was used to protect the elbow joint in the panoply of the second half of the thirteenth century; No. 695

No. 523. Achievement of Arms of HUMPHREY STAFFORD, K.G., Earl STAFFORD, A.D. 1460. From his Garter-Plate at Windsor.



No. 314.—Standard of HENRY PLANTAGENET, of Bolingbroke.

CHAPTER XVIII.

FLAGS.

FROM a very early period Heraldic Devices have been emblazoned upon FLAGS of various kinds; and similar Devices have also been frequently used without any Flag, properly so called, to discharge the duty of military and official standards.

Symbolical Figures we know to have formed the Standards of the Egyptians and Assyrians. Their own heraldic monster, the Dragon, has been the national Ensign of China from time immemorial. The Eagle is identified with the very name of Rome. Of the Flags of our own country, the Bayeux Tapestry of the Conqueror's Consort has preserved for us some of the earliest authentic examples. These are for the most part small in size, and they generally terminate in three points. They bear simple and indeed rude Devices, such as a Pale, or a Pale and three Bars, or some form of Cross, with a group of Roundles, generally three in number; Nos. 526, 527, Pl. XXIX. A figure of a Dragon was in use by the Saxons at the time

of the Conquest, No. 223 A, Pl. XII, and it appears to have been retained amongst their Ensigns of War by the early Norman Princes. In the twelfth and thirteenth centuries, repeated mention is made of *Car Standards*, which were of such ample dimensions that they required to be displayed from a species of car, which also conveyed them from place to place.

With the Crusades, when Heraldry began to assume a definite form, Flags became subject to established rules. The earlier Saintly Ensigns, which were simply portraitures of such popular Personages as St. Cuthbert of Durham, St. Peter of York, and St. John of Beverley, still were displayed, as of yore; but the regular Military and National Ensigns in the thirteenth and fourteenth centuries were more strictly heraldic, and each had its own proper signification. The three principal varieties of these mediæval Ensigns were the PENNON, the BANNER and the STANDARD.

The PENNON was small in size, pointed or swallow-tailed at the Fly, and borne immediately below the Lance-head of the knight whose *personal Ensign* it was. It was charged with the Badge, or other armorial Device of the Bearer, and sometimes richly fringed with gold. The Devices were charged upon the Pennon in such a manner, that they would appear in their proper positions when the weapon was laid for the Charge. The Brass to Sir J. D'AUBERNOUN, A.D. 1279, affords a good example of this symbol of Knightly Rank; No. 310, Pl. XXIX. Other early examples of Pennons occur in the Elsyng Brass to Sir HUGH DE HASTINGS, and in the well known illumination in the LOUTERELL Psalter.

The BANNER was square in form, or nearly so, and was charged with the *Coat of Arms* of the owner, and not with any other Device. It was borne by *Knights Bannerets*, who ranked higher than the Knights of the Mediæval Chivalry, and also by Barons, Princes, and Sovereigns themselves. A Pennon with

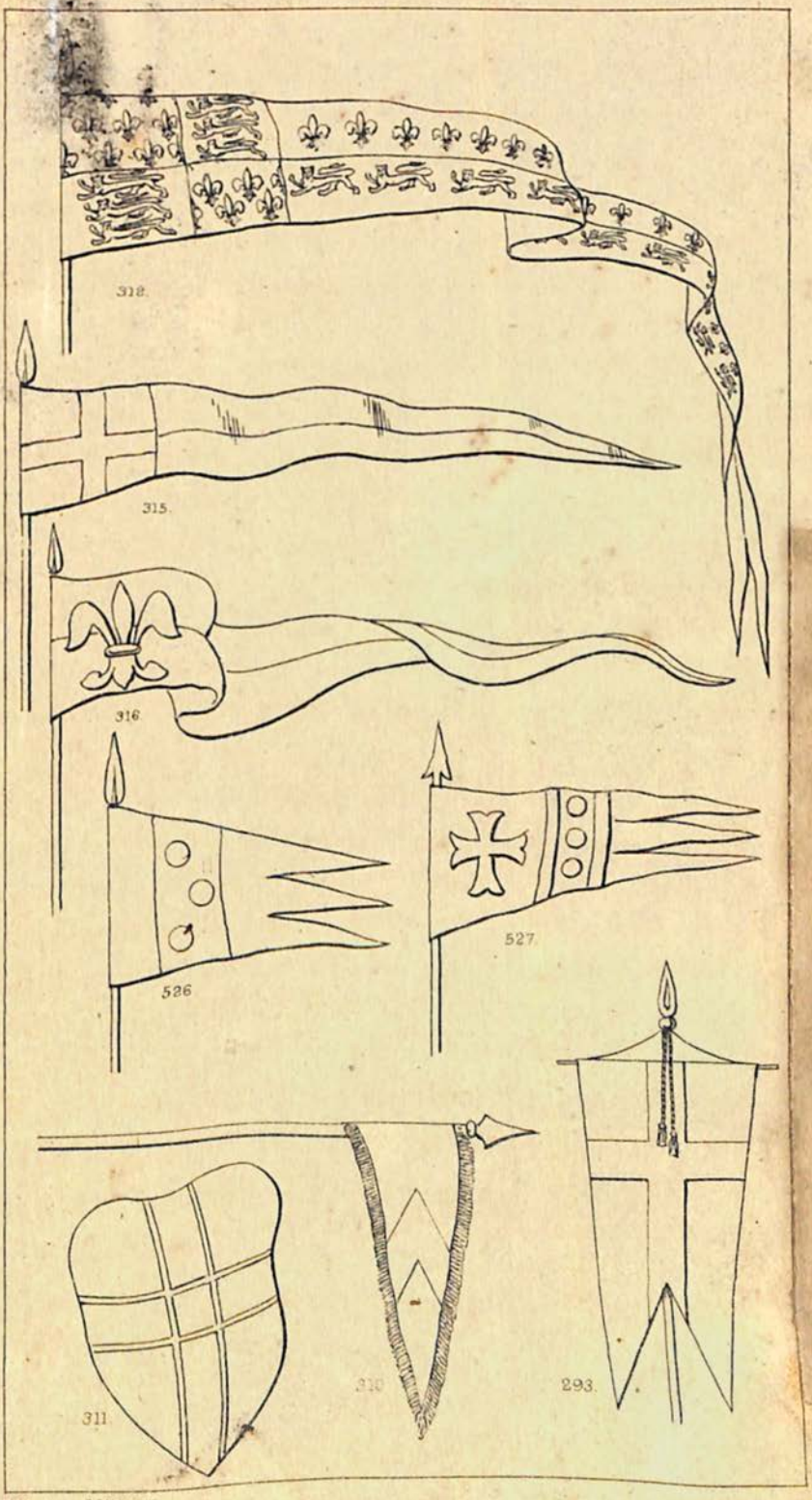


Plate XXIX.

CHAPTERS XIV, XVII, XVIII & XIX.

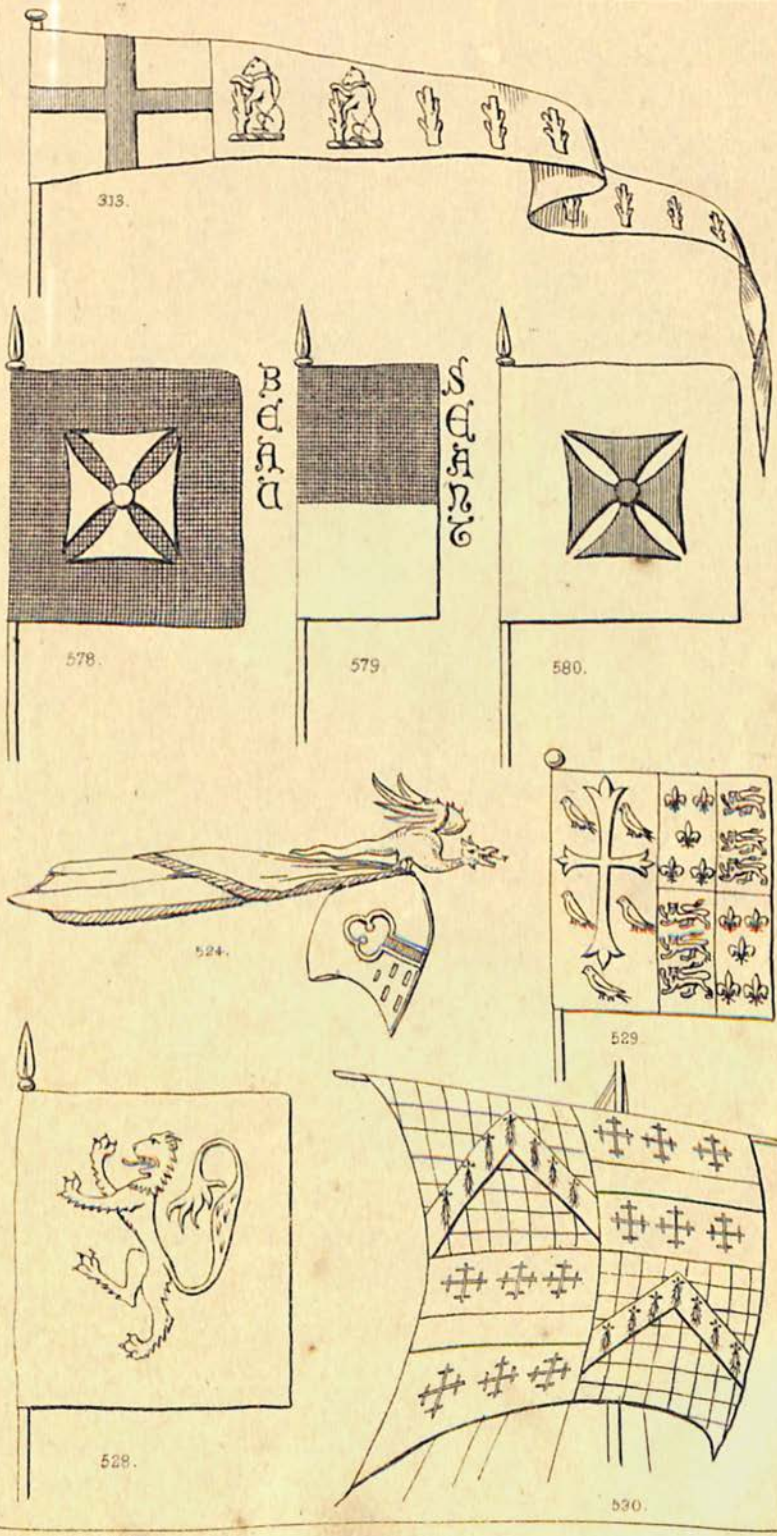


Plate XXXV

its points torn off would make, or at any rate would represent, a Banner; and this was the form of ceremonial observed when a Knight, in reward for his gallantry, was advanced to the rank of Banneret on the field of battle by the Sovereign himself, present in person, under his own Royal Banner displayed.

The Roll of Caerlaverock gives the Blazon of the Banners of nearly one hundred of the Nobles and Bannerets who were present with EDWARD I in his Campaign against Scotland in 1300. The first on the Roll is the Banner of HENRY DE LACI, who is thus introduced by the Chronicler:—

"HENRY the good Earl of LINCOLN, burning with valour, which is the prevailing sentiment of his heart, the Leader of the First Division, had a Banner, of yellow silk with a purple Lion rampant;" No. 528, Pl. XXXV.

The Brass of Sir SYMON DE FELBRYGE, K.G., has preserved an example of a Royal Banner. It is that of RICHARD II, to whom Sir SYMON, (as the inscription at his feet declares) was Banner-Bearer. It shows the Royal Arms quartering *France* and *England*, and impaled with the arms of the CONFESSOR; No. 529, Pl. XXXV.

(For further notices of Royal Banners, see Chap. XIX.)

The *Banner*, it will be observed, was the Ensign of both the Banneret himself, and of his own retainers and followers, and also of the Division of an army that was under his command.

Banners were in use in the middle ages at sea, as well as on land; and in addition to these regular Ensigns, it was a prevailing custom to *emblazon the sails* of the shipping of those days with armorial insignia, and thus the sails themselves became Flags, as in No. 530, Pl. XXXV.

During the times of the TUDORS, and indeed towards the close of the PLANTAGENET era also, the Banners of Princes and Nobles displayed many quarterings, but they retained their distinctive character in being identical in their blazoning with

shields of arms. Two remarkable examples of these Banners are carved in bold relief, as accessories of the monument of LUDOVIC ROBSART, K.G., in Westminster Abbey: these Banners wrought in stone have four quarterings, and their staves are so adjusted that they form mouldings of the canopy-shafts, while at the base of the monument they are held by a lion and a falcon. In the Herald's College numerous curious drawings of Banners are preserved, all them having their staves held by some Supporter, while the Banners of Nobles and Princes are represented as being ensigned with Coronets of ample size.

The STANDARD, in use in the reign of EDWARD III, and in especial favour in the times of the TUDORS, was of large dimensions, and always of considerable length in proportion to its depth, and tapering towards the extremity; and it was divided by per fesse into two tinctures. (See p. 122, and Nos. 312, 315, 316, Pl. XXIX.) No. 313 in Plate XXV represents the ship standard of the Earl of WARWICK, noticed at p. 122. And No. 314, p. 255, is one of the Standards of HENRY PLANTAGENET, of Bolingbroke, (emblazoned in Harleian MS., 4632), which is a peculiarly characteristic example of the heraldic flags of the middle ages; it is *per fesse arg. and az.*, the *livery colours* of the PLANTAGENETS, having at the head the *Cross of St. George*, and *semée* of Badges of Prince HENRY, *red roses*, the De Bohun *white swan, golden wood-stocks, and fox's tails; tree proper.* Standards appear to have been used solely for the purpose of display, and to add to the splendour of military gatherings and royal pageants.

In a "Book of Standards" (A.D. 1590, *in Coll. Arm.*) one example of EDWARD IV is *per fesse az. and gu., fringed arg. and vert;* it has at the head the Cross of St. George, followed by a white lion pass. guard. royally crowned, the motto—*Dieu et mon Droyt*, and twelve roses, six gules in chief, and six arg. in base, all of them irradiated. Another Standard of the same

Prince, is semée of white roses; and a third has one very large white rose-en-soleil and eight smaller ones. Upon a field *arg. and az. semée of red roses* HENRY V displays his chained antelope. HENRY VII has his banners *arg. and vert, semée of red and white roses, with a dragon gu.*

The *National Banners* of ENGLAND, SCOTLAND, and IRELAND, are severally the Crosses of *St. George, St. Andrew,* and *St. Patrick,* Nos. 60, 61, 62, Pl. III. From the Crosses of St. George and St. Andrew in combination, the *First* "*Union Jack,*" No. 63, p. 26, was formed, and declared to be the National Ensign of Great Britain by JAMES I, April 12, 1606.

The era of the *Second* "*Union Jack,*" No. 64, p. 26, the glorious Flag that we now know as "*the Flag of England,*" dates from the commencement of the present century. It is a combination of the three Crosses, Nos. 60, 61, 62.

The Standards of the Middle Ages are evidently the prototypes of English *Ensigns* of later times. These Ensigns, three in number, their tinctures, *Red, White,* and *Blue,* were first cantoned with the Cross of St. George, No. 531, Pl. XXXVI; then the "St. George" was superseded by the first Union Jack, No. 532; and finally, when the present "Jack" was adopted, it took the place of its predecessor in the National Ensigns, where it still remains. The "White Ensign," however, now is not a plain white Flag, but a "St. George" cantoned with the "Jack:" Nos. 533, 534, 535, Pl. XXXVI. The "White" and the "Blue Ensigns" are restricted to the Royal Navy and the Yacht Clubs, the "Red Ensign" being in universal use as the "Ensign of England." This same Flag is also worn by the Red Squadron of the Royal Navy.

The MILITARY FLAGS of England now in use, may be grouped in the two grand Divisions of "*Cavalry Banners;*" (they are styled "Standards," but they are, and they ought to be entitled "Banners"), and "*Infantry Colours.*" The Banners of the Cavalry are small in size; their colour is determined by

the colour of the regimental Facings; they are charged with the Cypher, Number, peculiar Heraldic Insignia, and the "Honors" (such significant words as "Waterloo," "Alma," "Sobraon," &c.) of each Regiment. The Banners of the Household Cavalry, however, are all crimson, and are richly embroidered with the Royal Insignia of England.

Every Infantry Regiment or Battalion of the Line has its own "Pair of Colours." Of these, one is the "Queen's Colour" —a "Union Jack" charged with some of the regimental Devices; the other is the "Regimental Colour," and its Field is of the same tincture as the Facings; it is cantoned with a small "Jack," and bears the Cypher, Number, Device, Motto, and Honors of the Corps. At the first, each Infantry Regiment had one "Colour" only; then there were three to each Regiment; and in the Reign of Queen ANNE the "Colours" were reduced to their present number of a "Pair." The "Colours" of the Foot-Guards reverse the arrangement observed in the Line. Their "Queen's Colour" is crimson, either with or without a cantoned Jack, but always charged with the Royal Cypher and Crown, and the Regimental Devices. The "Regimental Colour" of the Guards is the Union Jack. The Guards also have small "Company Colours."

The Royal Artillery and the Rifles of the Line have no Colours.

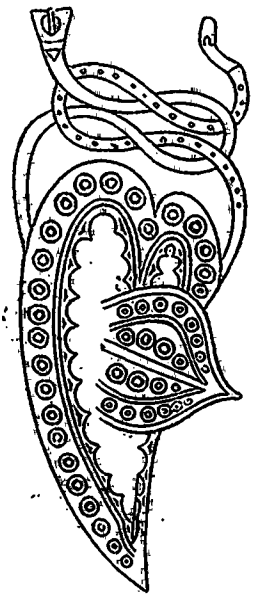
The Volunteer Regiments have at present been left to determine both whether they should carry "Colours," and also what should be the character of their "Colours" whenever they may decide to adopt them. What may be termed "*the* Volunteer Banner," is worthy of the Force. It is charged with the figures of an archer of the olden time and a rifleman of to-day, with the admirable motto, "*Defence, not Defiance.*"

The Flag of the *Admiralty* is red, with a yellow anchor and cable; No. 128, p. 38.

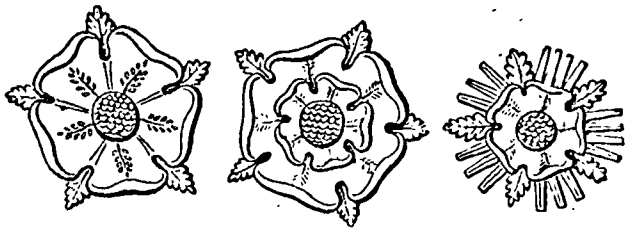
The Flags of Admirals of the Red, are *plain red;* those of

Admirals of the White are the *St. George;* and those of Admirals of the Blue, are *plain blue.*

Pendants, long and very narrow streamers, either red, white, or blue, and charged at the head with a Cross of St. George, are the symbols of command in the Royal Navy, and indicate that a vessel is in commission, but commanded by an officer of lower rank than an Admiral.



No. 695.—Bourchier-Knot, (see p. 254), and Coudière or Elbow-guard: Brass in Westminster Abbey to Sir HUMPHREY BOURCHIER, killed at Barnet, A.D. 1471.



No. 242. No. 247. No. 243.

Roses of York and Lancaster.

CHAPTER XIX.

THE ROYAL HERALDRY OF ENGLAND.

SECTION I.

ARMS OF THE REIGNING SOVEREIGNS OF ENGLAND.

DEFINITE Heraldic Insignia have been assigned by more than one writer of English Heraldry to those Saxon Princes who ruled in England before the Norman era; the early shields, however, must be regarded simply as evidences of comparatively modern ingenuity, since the genuine Royal Heraldry of England unquestionably dates its origin from a period subsequent to the successful invasion of William of Normandy. Even the Heraldry of the Norman sovereigns themselves can scarcely be accepted as altogether free from doubt or uncertainty. After the Conquest, WILLIAM I *is said* to have assumed the "Two golden Lions, or Leopards, of his Norman Duchy," as the Arms of his Kingdom of England; and these two lions (it does not seem necessary to retain their other probable title of "Leopards;" see page 55), are considered to have been borne by WILLIAM'S successors, until 1154; when, on his accession, HENRY II is supposed to have added the *one golden Lion*, of Aquitaine, (in right of his Queen, ALIANORE of Aquitaine), to his own paternal and royal shield. STEPHEN is sometimes said

to have borne on a red shield, *three golden centaurs* armed with bows and arrows, or "Sagittaries;" it has been conjectured, however, that this idea may have arisen from the circumstance of the "Sagittary" having been Stephen's Badge, and that it was mistaken for his arms. Since the time of HENRY II the *three golden lions upon a field of red* have always been held to be the ROYAL ARMS OF ENGLAND. They have been associated with other devices, as will presently be seen; but still, in a peculiar sense, the "*three lions passant guardant or*," have been, as they still are, the "*three Lions of England.*" It must be added, that RICHARD I for some time after his accession retained the arms he had borne, as Count of Aquitaine, *gules, two lions combattant or*, as appears from his first Great Seal. After his return from the Crusade, Richard adopted the three lions, as they probably were borne by his father.

As the Kingly office exalts a Sovereign Prince above all other ranks of men, so are the Royal Arms of a Sovereign distinguished in a peculiar manner from all other heraldic insignia. This distinction is clearly conveyed by the term *Arms of Dominion.* These arms thus symbolize the Royalty of a Prince Regnant, as well as declare his personal individuality. Accordingly, these Royal Arms are inseparable from the rank and office of Royalty; and they can be borne, without some Difference, by no person whatever except the Sovereign. In the case of the Daughters of the Sovereign, until a comparatively recent period, it was held to be a sufficient distinction that the Royal Arms should be borne by them charged upon a *lozenge*, or impaled with the arms of their husbands. It must be distinctly understood, that Heraldic Law forbids the Royal Arms to be quartered, without some Difference, under any circumstances whatever—unless, indeed, the person quartering the Royal Arms might be able to advance a title to the Crown itself, as in the instance of ELIZABETH PLANTAGENET, Queen of HENRY VII.

In the persons of Sovereigns, all minor ranks and titles are merged in their Royalty; and, in like manner, whatever arms they may have borne before their accession, are merged in their Royal Arms and absorbed by them, and no other arms can be quartered with the Royal Arms.

Royal Consorts may impale the arms of the Sovereigns to whom they may have been united in marriage; and a Sovereign may impale, on a separate shield, the arms of his or her Consort.

The Modifications and Changes that have taken place, from time to time, in the blazonry of the Royal Shield of England, may be briefly described as follows:

I. The NORMAN Princes, WILLIAM I, WILLIAM II, HENRY I, and STEPHEN, A.D. 1066—1154: *gules, two lions passant guardant, in pale, or;* No. 536, Pl. LVIII.

II. The PLANTAGENET Princes, HENRY II, RICHARD I, JOHN, HENRY III, EDWARD I, EDWARD II, and EDWARD III till the thirteenth year of his reign, A.D. 1154—1340, *gu., three lions pass. guard., in pale, or,* No. 536 A, Pl. LVIII; and No. 198, p. 58.

The three lions appear on the second Great Seal of RICHARD I; on the Great Seals of JOHN, HENRY III, EDWARD I, (on the bardings of the King's charger, as well as on his shield), and of EDWARD II; and on the first and second Great Seals of EDWARD III. It is a singular circumstance, that the legends on the Great Seals altogether omit any notice of England and of England's Royal Estate, until the second Great Seal of HENRY III, which for the first time bears the words—DEI: GRATIA: ANGLIE: REX: &c.

III. In consequence of the claim advanced by EDWARD III, in the tenth year of his reign, to the Crown of France, *the Royal Arms of the French Kings,* (No. 2, p. 12), were introduced, A.D. 1340, into the English shield, and (by what was then a new heraldic process) they were *quartered with the Lions*

of England, and precedence in this heraldic arrangement was given to the *Fleurs-de-Lys*, which were charged upon the first and fourth quarters of the English shield, *semée over their azure field*, exactly as they were borne by the sovereigns of France; No. 536 B, Pl. LVIII.

The third Great Seal of EDWARD III, published in England, Feb. 21, 1340, and the noble Seal which superseded it in the following June, both bear shields charged with *France and England quarterly*, the *France* being *semée de-lys*. It is to be observed that EDWARD III had placed a fleur-de-lys on either side of his first Great Seal, A.D. 1327.

IV. The PLANTAGENET Princes, EDWARD III, RICHARD II, and HENRY IV (*Lancastrian Plantagenet*) during the earlier years of his reign, A.D. 1340 to about 1405; *Quarterly*:—1 *and* 4, *France Ancient* (*semée de-lys*); 2 *and* 3, *England*; No. 536 B, Pl. LVIII.

This quartered shield is blazoned in the Roll of Arms of the 20th EDWARD III; and it appears upon the person of the King in the Brass to Sir HUGH HASTINGS, at Elsyng, Norfolk, in the same year, 1347. This shield also appears upon the Burghersh monument in Lincoln Cathedral, and it remains upon the Monument of EDWARD III himself at Westminster; No. 536 B, Pl. LVIII; and No. 286, Chap. XX.

Upon his Great Seal, RICHARD II retained the arms of his grandfather without any change; but elsewhere he delighted to associate with this seal the armorial insignia, (No. 78, Pl. I) attributed to EDWARD THE CONFESSOR. Over the entrance to Westminster Hall the two shields appear on either side, admirably sculptured in bold quatre-foiled circles. Each shield rests upon a white hart lodged, and is supported by figures of angels. Sometimes RICHARD II *impaled* his hereditary quartered shield with the arms of the Confessor. An example occurs in the Brass to Sir SYMON DE FELBRYGE, K.G., the King's Banner-Bearer, who is represented with the Royal Banner (impaled

and quartered) resting on his arm; No. 529, Pl. XXXV, and No. 536 c, Pl. LVIII.

About the year 1365, CHARLES V of France, with a view apparently to distinguish between his own arms and the fleur-de-lys borne by the English claimants of his crown, reduced the number of his fleurs-de-lys to *three* only. The same change was effected by HENRY IV in the 1st and 4th Quarters of the Arms of England; and impressions of his Great Seal, taken in the years 1406 and 1409 exist, which bear *the quartered arms*, (on banners instead of shields), *charged with three fleurs-de-lys only*. This modification of the French shield, which bears three fleurs-de-lys only, is styled in Heraldry, "*France Modern*," and thus is distinguished from the shield semée de-lys, or "*France Ancient*." See Nos. 536 D, and 536 B, Pl. LVIII.

V. The LANCASTRIAN PLANTAGENET Princes, HENRY IV, after the first few years of his reign, HENRY V, and HENRY VI; the YORKIST PLANTAGENET Princes, EDWARD IV, EDWARD V, and RICHARD III; and the TUDOR Sovereigns, HENRY VII, HENRY VIII, EDWARD VI, MARY, and ELIZABETH, about A.D. 1405—1603; *Quarterly*:—1 *and* 4, *France Modern*; 2 *and* 3, *England*; No. 536 D, Pl. LVIII.

Queen ELIZABETH also sometimes bore *Ireland*, No. 537 A, Pl. XLVI. Thus, in her Funeral Procession the Banner of *Ireland* is associated with the Banners of *Wales*, *Chester*, and *Cornwall*; (*Vetust. Mon.* iii, 18, &c.) See also Section 7 of this Chapter.

EDWARD IV sometimes *quartered the arms of the Confessor* with *France and England quarterly*. Many fine original examples of the quartered shield of *France Modern and England* are still preserved. Amongst the most characteristic, in addition to those upon Seals, are the shields in King's College Chapel, Cambridge, upon the Percy shrine at Beverley Minster, and upon the Monuments of HENRY VII and of his mother, in Westminster Abbey.

When JAMES I ascended the English throne, the arms of

both SCOTLAND and IRELAND were incorporated into the Royal Shield of ENGLAND. The arrangement then adopted involved *Quarterly quartering.* The arms of SCOTLAND are blazoned in No. 103, Pl. V; and those of IRELAND are, *azure, a Harp, or, stringed, argent,* No. 537 A, Pl. XLVI.

VI. The STUART Princes, JAMES I, CHARLES I, CHARLES II, and JAMES II, A.D. 1603—1689, *Quarterly*:—1 *and* 4 *Grand Quarters, France Modern and England quarterly; 2nd Grand Quarter, Scotland; 3rd Grand Quarter, Ireland;* No. 537, Pl. LVIII, from the Stuart Monuments in Westminster Abbey.

VI. WILLIAM III retained the same shield, but he placed upon it in pretence his paternal arms of NASSAU, *az., billetée, a Lion rampant or,* No. 538, Pl. XLVII. MARY bore the *Stuart* shield; and, during her life-time, the Royal Arms appeared *impaled,* to denote the joint sovereignty of the King and Queen. The Royal Shield, accordingly, was charged on both the Dexter and the Sinister half with the *Stuart* arms, those on the Dexter having *Nassau* in pretence; No. 539, Pl. LIX, from the Great Seal.

WILLIAM and MARY ascended the Throne, Feb. 13, 1689. MARY died, Dec. 28, 1694, when WILLIAM bore No. 539 A, Pl. LIX.

On her accession, A.D. 1702, ANNE bore the *Stuart* arms, No. 537, Pl. LVIII, and retained them until the union with Scotland, May 1, 1707, when another change took place in the Royal blazonry.

VII. The STUART Queen ANNE, A.D. 1707—1714: *Quarterly*:—1 *and* 4, *England impaling Scotland;* 2, *France Modern;* 3, *Ireland.* The shield upon the Great Seal adopted on the occasion of the Union with Scotland, bore only *England impaling Scotland.* In this impalement the Tressure of Scotland extends only to the chief, sinister side, and base of the field. The example, No. 540, Pl. LIX, is from the shield upon the base of the statue of Queen ANNE, before St. Paul's Cathedral.

The Succession of the House of HANOVER led to a place being assigned for the Arms of HANOVER in the Royal Shield of ENGLAND. The Arms of HANOVER are thus blazoned: *Per pale and per Chevron:* 1, *gules, two Lions passant guardant, in pale, or,* for BRUNSWICK, (the same as the Norman Shield of *England);* 2, *or, semée of Hearts, a Lion rampant azure,* for LUNENBURGH; 3, *gules, a Horse courant argent,* for WESTPHALIA; and, *over all, an inescutcheon gules, charged with the golden Crown of* CHARLEMAGNE; No. 541, Pl. XLVII.

VIII. The Sovereigns of the House of HANOVER, GEORGE I, GEORGE II, and GEORGE III, from August 1, 1714, till January 1, 1801. *Quarterly* :—1, *England impaling Scotland;* 2, *France;* 3, *Ireland;* 4, *Hanover;* No. 542, Pl. LIX; from the tympanum of the portico of the Church of St. Martin-in-the-Fields, London. In this composition one half only of the 1st quarter is assigned to the Lions of England.

Upon the 1st of January, 1801, by Royal Proclamation, the French fleurs-de-lys were removed from the Arms of England, and the Royal Shield of England assumed the general aspect with which we have long been familiar.

IX. The Sovereigns of the House of HANOVER, GEORGE III, GEORGE IV, and WILLIAM IV, from January 1, 1801, till June 20, 1837; *Quarterly*, 1 *and* 4, *England;* 2, *Scotland;* 3, *Ireland; and over all in pretence, Hanover.* From 1801 till 1816, the Inescutcheon of Pretence was ensigned by GEORGE III with the *Electoral Bonnet of Hanover*, No. 542 A; Pl. LXXVI; but from 1816 till June 20, 1837, the same shield was ensigned with *a Royal Crown;* No. 543, Pl. LIX.

X. On the happy accession of HER MAJESTY, QUEEN VICTORIA, June 20, 1837, the Arms of Hanover were removed from the Royal Shield; and thus the Royal Arms of England are now simply a combination of the insignia of the THREE REALMS OF THE UNITED KINGDOM, ENGLAND, SCOTLAND, and IRELAND, as in No. 543 A, Pl. LIX. This noble shield, I venture to

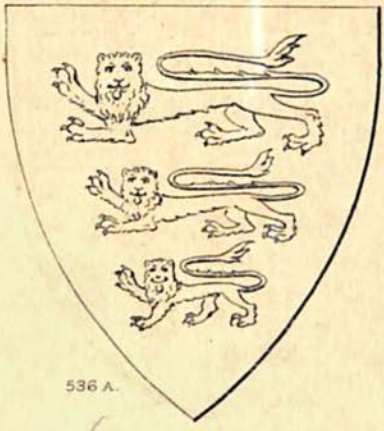
THE ROYAL ARMS OF ENGLAND.

CHAPTER XIX.

A.D. 1066 to 1154.

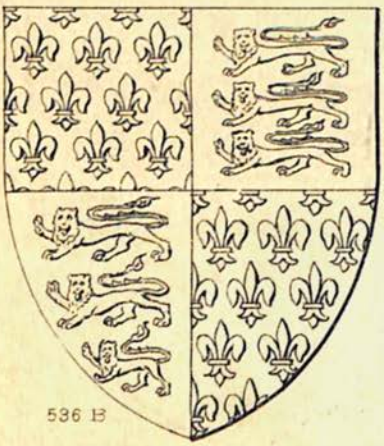
536.

A.D. 1154 to 1340.



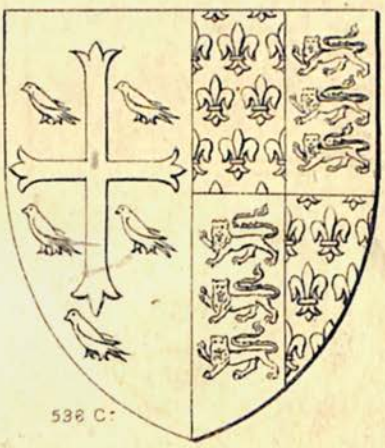
536 A.

A.D. 1340 to 1405.



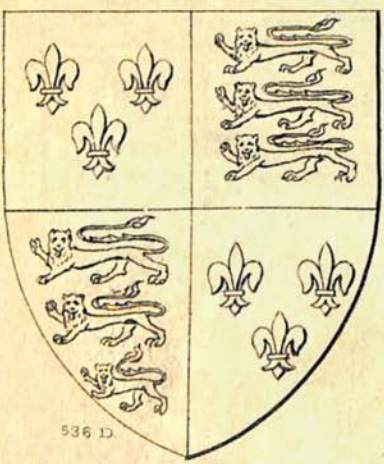
536 B.

RICHARD II.



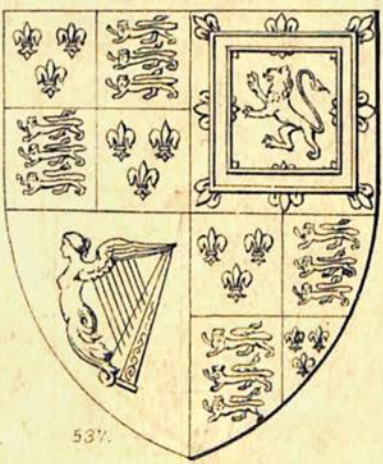
538 C.

A.D. 1405 to 1603.



536 D.

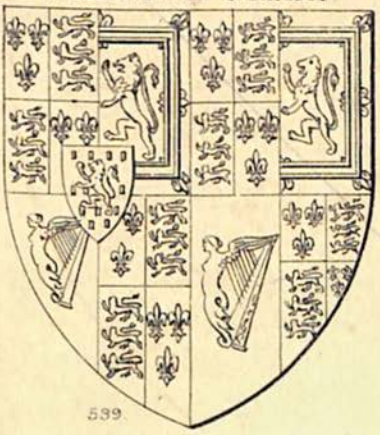
STUARTS.



537.

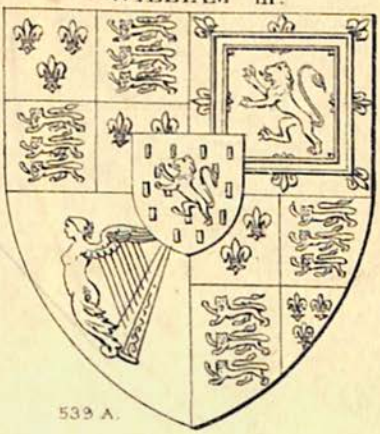
Plate LVIII

WILLIAM III & MARY



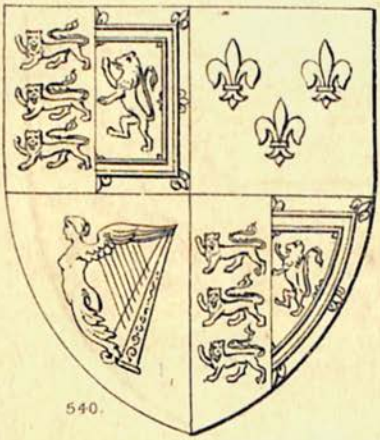
539.

WILLIAM III.



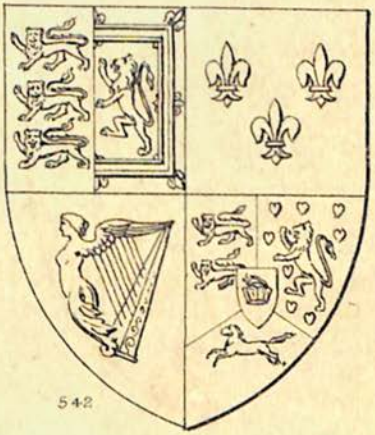
539 A.

A.D. 1707 to 1714.



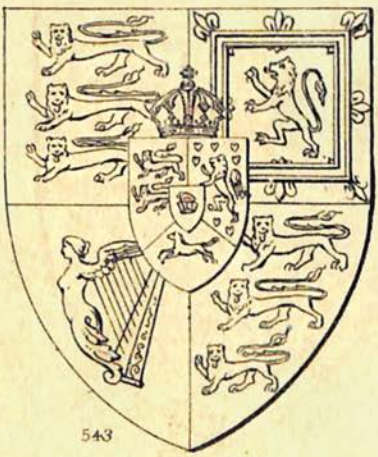
540.

A.D. 1714 to 1801.



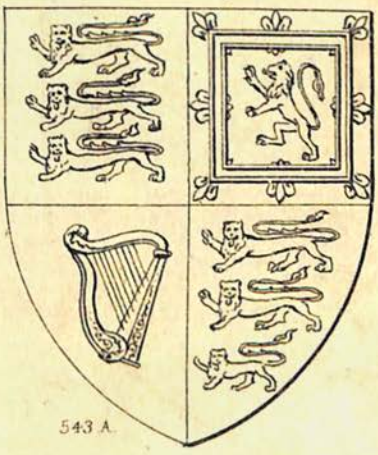
542.

A.D. 1816 to 1837



543.

H.M. THE QUEEN.



543 A.

suggest, might assume a still more impressive aspect, were *a ship to appear in the fourth quarter*, in place of the repeated lions, as *the cognizance of the British Colonial Empire.* From the time of EDWARD III, the shield charged with the Royal Arms of England has been *encircled with the Garter, charged with Motto of the Order.* See Nos. 286, 289.

In Plates LVIII, and LIX, I have placed before students of Heraldry the entire series of the Royal Shields of England, with the sole exception of that modification of No. 543, which would be charged with the Electoral Bonnet of Hanover instead of an Imperial Crown.

SECTION II.

THE ROYAL BANNERS OF ENGLAND.

The ROYAL BANNERS OF ENGLAND have always borne the same blazonry as the Royal Shields. The earliest blazon of a Royal Banner of which I am aware, appears in the Roll of Caerlaverock, A.D. 1300. The Chronicler styles the animals "*Leopards,*" and not *Lions,* (see p. 55); and he uses the descriptive epithet "*courant*" instead of *passant.* The Royal Banner of EDWARD I, the Chronicler of Caerlaverock describes after this characteristic manner; "On his Banner were three Leopards, courant, of fine gold, set on red; fierce were they, haughty and cruel, thus placed to signify that, like them, the King is dreadful to his enemies. For his bite is slight to none who inflame his anger; and yet, towards such as seek his friendship or submit to his power, his kindness is soon re-kindled."

EDWARD III on his *Standards* placed his quartered shield at their head, and powdered them with Fleurs-de-lys and Lions, as in No. 312, Pl. XXIX. Drawings of many curious examples of both these Banners and Standards are preserved amongst the Collections at the Heralds' College; (see p. 258). Several

of the Sovereigns, in addition to the Banner of their Royal Arms, used other Banners and Standards charged with their *Badges*. It is to be observed that the Royal Banners of Arms charged their insignia upon their *entire field*, without any accessories, until the time of the STUARTS, when the Arms were sometimes either associated with other Devices, or the Flag bore the *entire Royal Achievement* charged upon the centre of its field. Curious examples of Royal Standards thus emblazoned appear in the pictures, now at Hampton Court, representing the embarkation of CHARLES II, in 1660, and of WILLIAM III, in 1688. More recently, the Royal Banner has always displayed the Arms of England, after the early habit, blazoned over its entire field, and without any accessory. See Chap. XVIII.

SECTION III.

ROYAL SUPPORTERS.

With the Blazonry of the Royal Shield itself, the SUPPORTERS, which appear on either side of it, as if discharging sentry duty, are habitually associated by the students of historical Heraldry.

Supporters are said to have been introduced by EDWARD III; the fact, however, is doubtful. The Supporters that have been assigned to EDWARD III, are *a Lion and a Falcon. Two white Harts* (Vincent, 152, f. 51, *in Coll. Arm.*), have been assigned to RICHARD II, if he can be considered to have borne them as true Supporters. *A Lion and an Antelope*, and also *an Antelope and a Swan*, (f. 52) have been attributed to HENRY IV, though with uncertain authority; and there is some uncertainty about the *Lion and Antelope* that are said to have been the Supporters of the Arms of HENRY V. After this reign the Supporters are as follows:

HENRY VI. *Two Antelopes argent*; sometimes the Dexter, *a Lion*; the Sinister, *a Panther, Antelope*, or *Heraldic Tiger*.

EDWARD IV. Dex., *a Lion or*; Sin., *a Bull sa.* (Vinct. 152, f. 53): also *a Lion arg.*, or *two Lions arg.*, or *a Hart arg.*

EDWARD V. Dext., *a Lion arg*; Sin., *a Hart arg., gorged and chained or.*

RICHARD III. Dext., *a Lion or*; Sin., *a Boar arg.*; but more generally, *two Boars arg.*, (Vinct. 152, f. 54).

HENRY VII. A *Dragon gu.* and *a Greyhound arg.*, sometimes the one and sometimes the other being the Dexter; also, occasionally, *two Greyhounds arg.*, as at the Bishop's Palace, Exeter: also, Dexter, *a Lion or*; Sin., *a Dragon gu.*, (Vinct. 152, f. 54). See the Achievements of Arms in King's College Chapel, Cambridge.

HENRY VIII. Generally, Dext., *a Lion or*; Sin., *a Dragon gu.* Sometimes, Dext., *a Dragon gu*; and Sin., *a Bull, a Greyhound*, or *a Cock*, all *argent.*

EDWARD VI. A *Lion or* and *a Dragon gu.*

MARY and ELIZABETH. Dext., *a Lion or*; Sin., *a Dragon or*, or *a Greyhound arg.* (MARY'S shield when impaled is supported by an *Eagle* and a *Lion*).

JAMES I. A *Lion or*, and a *Unicorn arg.*

Two Unicorns had succeeded to *two Lions* as the Supporters of SCOTLAND before MARY STUART'S son was born; and the first STUART King of Great Britain assumed, as his Supporters, a *golden Lion of England* on the Dexter, and *one of the silver Unicorns of Scotland* on the Sinister side of his Shield. Upon the Monument of Queen ELIZABETH at Westminster, this order is reversed, the Unicorn being to the Dexter.

The Supporters of the Royal Shield of England have remained unchanged since the time of JAMES I. They are now blazoned as follows:

Dexter Royal Supporter: *A Lion rampant guardant or, imperially crowned ppr.*

Sinister Royal Supporter: *An Unicorn arg., armed unguled and crined or, gorged with a coronet composed of crosses pattées and fleurs-de-lys gold, a chain affixed thereto of the last, passing between the fore-legs, and reflexed over the back.*

SECTION IV.

ROYAL BADGES AND MOTTOES.

At the head of the Heraldic Devices and Figures, adopted and borne by the Sovereigns of England as BADGES, stands the *Planta Genista*—that simple sprig of Broom-plant, which gave a name to one of the proudest and most powerful Families that ever rose to eminence amongst their fellow-men. The motive that induced GEOFFREY of Anjou to assume as his cognizance the Sprig of Broom is uncertain, though very probably it had its origin in some religious sentiment; the Device itself, however, its Latin name, and its associations, will live and be remembered so long as Heraldry exists, or History itself is held in esteem. The effigy of RICHARD II, at Westminster, has the robes diapered with the *Planta Genista*, No. 210, Pl. XII, and with other Badges of that unfortunate Prince. The seal of JASPAR TUDOR also has field of the seal itself diapered with the *Planta Genista.*

Second only to the *Planta Genista* in interest are the *White* and *Red Roses* of the rival PLANTAGENETS of YORK and LANCASTER: See p. 262, and Pl. XIII.

HENRY II. Badges: *The Broom, showing the leaves and seed-pods of the plant: an Escarbuncle: a Sword: and an Olive-branch.*

RICHARD I: *A Star issuing from a Crescent,* No. 544, Pl. XLVII: *a Star and Crescent separately: a mailed Arm, the hand grasping a broken lance: a Sun on two anchors, with the motto, "Christo Duce."*

JOHN and HENRY III. *A Star issuing from a Crescent*, No. 544, Pl. XLVII.

EDWARD I. *A Rose or, stalked ppr.*

EDWARD II. *A Castle* of CASTILE.

EDWARD III. *Rays descending from a Cloud: the Stock or stump of a Tree, couped: a Falcon: a Griffin: an Ostrich Feather: a Fleur-de-lys: a Sword.*

RICHARD II. *An Ostrich Feather: the Sun behind a Cloud: the Sun in splendor: a white Hart lodged,* (from his mother, JOAN of Kent, See No. 525): *the Stump of a Tree: a white Falcon.* (Examples on his Effigy, and at Westminster Hall).

HENRY IV. *The Monogram SS: a Crescent: a Fox's Tail: a Stock or stump of a Tree: an Ermine or Gennet: a crowned Eagle: a crowned Panther: an Ostrich Feather: an Eagle displayed: a Columbine Flower: the Lancastrian red Rose,* and *the white Swan* of the DE BOHUNS.

HENRY V. *An Ostrich Feather: a chained Antelope: a chained Swan: a Fire-Beacon.* These Badges are sometimes grouped together, as in the Monumental Chantry of the King at Westminster.

HENRY VI. *A chained Antelope: a spotted Panther: and two Ostrich Feathers in Saltire.*

He first assumed as a regular MOTTO the ancient royal war cry of England, *Dieu et mon Droit.*

EDWARD IV. *A Black Bull,* (Clarence): *a Black Dragon,* (Ulster): *a White Wolf* and *a White Lion,* (Mortimer): *a White Hart: a Falcon and Fetter-lock: the Sun in splendor: a White Rose with Rays.*

RICHARD III. *A White Rose: the Sun in Splendor: a white Boar: and a Falcon with a Virgin's Face holding a White Rose.*

HENRY VII. *A Portcullis: a White Greyhound courant: a Red Dragon,* (Cadwallader): *a Dun Cow,* (Warwick): *a Hawthorn-bush royally crowned, with Cypher,* H.R., No. 545, Pl.

XLVII: *a Rose of York and Lancaster*, No. 248, Pl. XIII: *and a crowned Fleur-de-lys.*

HENRY VIII. *A Portcullis: a Fleur-de-lys: a Rose of York and Lancaster: a white Cock: a white Greyhound courant.*

KATHERINE OF ARRAGON had for Badges the *Pomegranate, the Rose, and the Sheaf of Arrows;* (See the Monument of Prince ARTHUR TUDOR, at Worcester). ANNE BOLEYN had *a Falcon crowned and holding a Sceptre;* JANE SEYMOUR had *a Phœnix rising from a Castle, between Tudor Roses;* and KATHERINE PARR had *a Maiden's Head crowned rising from a large Tudor Rose.*

EDWARD VI. *The Sun in splendor*, and *the Tudor Rose.*

MARY. *A Pomegranate: a Pomegranate and Rose conjoined: the Tudor Rose impaling a Sheaf of Arrows, ensigned with a Crown, and surrounded by Rays.* She sometimes used as a motto the words, "*Veritas Temporis Filia.*"

ELIZABETH. *The Crowned Falcon with a Sceptre* (of her mother), and *the Tudor Rose*, with the motto, "*Rosa sine spina.*" In addition to the established Royal motto, "*Dieu et mon Droit,*" she often used as her own motto, "*Semper Eadem.*"

JAMES I. *The Thistle*, and *the Rose and Thistle dimidiated and crowned*, No. 546, Pl. XLVII, with the motto, "*Beati Pacifici.*"

CHARLES I, CHARLES II, and JAMES II. The same Badges as JAMES I, without his Motto.

ANNE. *A Rose-branch and a Thistle growing from one stalk, and crowned;* on the Great Seal of the year 1707.

From this time personal Badges ceased to be adopted; but the *Rose*, *Thistle*, and *Shamrock*, all of them imperially crowned, as the Badges of England, Scotland, and Ireland, and the Motto, "*Dieu et mon Droit,*" have permanently taken their becoming parts in blazoning the Royal Achievement of England. The *Red Dragon* also, with his wings elevated, and passant upon a Mount Vert, is still the Royal Badge for the Principality of Wales.

SECTION VI.

THE ARMS OF ROYAL CONSORTS.

With the Royal Arms of the Reigning Sovereigns of England, the student of Historical Heraldry will frequently desire to associate those that were borne by the *Consorts of these Sovereigns*. They constantly occur in connection with those records of English History, of which Heraldry is at once the Chronicler and Illustrator.

1. MATILDA of *Flanders*: *Gyronnée or and az., an inescutcheon gu.*

2. MATILDA of *Scotland*: *Scotland*: No. 103, Pl. V.

3. ADELAIS of *Louvain*: *Or, a Lion ramp. az., langued gu.*

4. MATILDA of *Bologne*: *Or, three torteaux.*

5. ELEANOR of *Aquitaine and Guyenne*: *Gu., a Lion passant-guardant or.*

6. BERENGARIA of *Navarre*: *Az., a Cross arg.*, afterwards superseded by, *gu., an escarbuncle or.*

7. ISABEL of *Angoulême*: *Lozengy, or and gu.*

8. ALIANORE of *Provence*: *Or, four Pallets gu.*; No. 7, Pl. I.

9. ALIANORE of *Castile*: *Quarterly, Castile* and *Leon*; that is, 1 *and* 4, *gu., a castle triple-towered or*: 2 *and* 3, *arg., a Lion rampt. purpure*, No. 135, Pl. I. She also bore *Ponthieu*, in right of her mother, and this shield on her monument at Westminster alternates with *England* and *Castile* and *Leon*. *Ponthieu* is, *or, three bendlets az., within a bordure gu.*, No. 547, Pl. XLVII. On her seal; her Effigy stands between a Castle surmounting a Lion on her Dexter side, and on her Sinister side a Lion surmounting a Castle; the reverse has a shield of *England* suspended by its guige from a Tree.

10. MARGARET of *France*: *France Ancient dimidiated by England*, No. 322, Pl. XVIII.

11. ISABELLE of *France*: *France Ancient dimidiating Navarre*,

(in right of her mother)—*gu., an escarbuncle or.* She bore England on one shield, and France with Navarre on another; see No. 335 A, p. 129.

12. PHILIPPA of *Hainault: Quarterly,* 1 *and* 4, *or, a Lion rampt. sa., for* FLANDERS; 2 *and* 3, *or, a Lion rampt. gu., for* HOLLAND. She bore these, her paternal arms, *quartered* with *England only:* No. 337, p. 143. Her arms were also impaled by *England,* and by *France and England quarterly.*

13. ANNE of *Bohemia: Quarterly;* 1 *and* 4, *Germany, arg., an Eagle displayed, with two heads, sa.;* 2 *and* 3, *Bohemia, gu., a Lion rampant, queue fourchée, arg., crowned or.* She impaled these arms with the shield of RICHARD II, upon which the arms of the CONFESSOR were marshalled per pale with *France and England;* consequently the complete shield would be "*per pale of three,*" No. 349, Pl. XXIII.

14. ISABEL of *France: France Modern; impaled,* A.D. 1397, by RICHARD II; No. 350. This Impalement may be considered to have first suggested to HENRY IV the change in his own arms from *France Ancient* to *France Modern.*

15. JOANNE of *Navarre: Quarterly;* 1 *and* 4, *Eureux, az., three fleurs-de-lys or; over all, a Bendlet, compony arg. and gu.;* 2 *and* 3, NAVARRE, No. 348, Pl. XIX. *Impaled* by HENRY IV.

16. KATHERINE of *France: France Modern. Impaled* by HENRY V.

17. MARGARET of *Anjou: Quarterly of six:*—

1. HUNGARY: *Barry of eight, arg. and gu.*
2. NAPLES: *France Ancient, with Label of three gu.*
3. JERUSALEM: *Arg., a Cross potent between four plain Crosses or.*
4. ANJOU: *France Ancient, within a Bordure gu.*
5. DE BARRE: *Az., two Barbels haurient addorsed, and crusilly or, within a Bordure gu.*
6. LORRAINE: *Or, on a bend gu., three Eaglets displayed arg.*

Impaled by HENRY VI: No. 352, Pl. XXIII.

18. ELIZABETH WIDVILLE (or Woodville), *Quarterly of six*:—

1. LUXEMBURG: *Arg., a lion rampt., double tailed, gu., crowned or.*
2. DE BAUX: *Quarterly;* 1 *and* 4, *gu., a star arg.;* 2 *and* 3, *az., semée de-lys or.*
3. CYPRUS: *Barry of ten arg. and az., over all, Lion rampt. gu.*
4. URSINS: *Gu., three Bendlets arg.; a chief, per fesse of the* 2nd. *and or, charged with a rose of the first.*
5. ST. PAUL: *Gu., three pallets vairée; on a Chief or, a Label of five points az.*
6. WIDVILLE: *Arg., a Fesse and Canton conjoined gu. Impaled* by EDWARD IV.

19. ANNE NEVILLE: *Gu., a Saltire arg.; differenced with a Label of three points compony of the second and az.*

Impaled by RICHARD III.

In the "Warwick Roll" she quarters, *Beauchamp, Montagu* and *Monthermer* with *Neville.*

20. ELIZABETH of *York:* Quarterly; 1 and 4, ULSTER, *Or, a Cross gu.;* 2 and 3, MORTIMER.

Impaled by HENRY VII. Emblazoned on the Monuments of the Countess of Richmond, and of HENRY VII and ELIZABETH of York, Westminster Abbey, No. 351, Pl. XXIII.

22. CATHERINE of *Arragon: Quarterly;* 1 *and* 4 *Grand Quarters,* CASTILE and LEON, *quarterly;* 2 *and* 3 *Grand Quarters,* ARRAGON, *Or, four pallets gu., impaling* SICILY, *per Saltire,* 1 *and* 4, ARRAGON, 2 *and* 3, SUABIA, *arg., Eagle displayed sa., beaked and membered gu. In the Base Point, the Badge of* GRENADA, *arg., a pomegranate slipped ppr. Impaled* by HENRY VIII. The *Supporters* of Queen CATHERINE of Arragon were *a Lion and an Eagle.*

The Arms of Queen ANNE BOLEYN are the first which exemplify the usage, introduced by HENRY VIII, of granting to his Consorts "Augmentations" to their paternal arms. It

is a striking illustration of the degenerate condition of Heraldry under the second Tudor Sovereign.

22. ANNE BOLEYN: *Quarterly of Six:—*

Augmentation
1. LANCASTER.
2. ENGOULESME, or NAPLES.
3. GUYENNE.

4. *Quarterly*, 1 *and* 4; *or, Chief indented az., for* BUTLER; 2 *and* 3, *arg., Lion ramp. sa., crowned gu., for* ROCHFORT.
5. BROTHERTON.
6. WARRENNE.

Impaled by HENRY VIII. (See the choir-screen of King's College Chapel, Cambridge).

Supporters: A Leopard, and a male Griffin.

23. JANE SEYMOUR: *Quarterly of six:—*

1. *Or, on a Pile gu., bewteen six Fleurs-de-lys az., three Lions of England.* An Augmentation.
2. SEYMOUR.
3. BEAUCHAMP of *Hache: Vairée.*
4. STURMY, or ESTURMI: *Arg., three demi-Lions ramp. gu.*
5. MAC WILLIAMS: *Per Bend arg. and gu., three Roses, bend-wise, counterchanged.*
6. COKER: *Arg., on a Bend gu., three Leopard's Heads or.*

Impaled by HENRY VIII, and blazoned frequently at Windsor and Hampton Court.

Supporters: A Lion and a Unicorn.

24. ANNE of *Cleves: Gu., an Inescutcheon arg., over all, an Escarbuncle or.*

Impaled by HENRY VIII.

25. CATHERINE HOWARD: *Quarterly:—*

1. *Az., three Fleurs-de-lys, in pale, or, between two Flasches erm., each charged with a Rose gu.*
2. BROTHERTON.
3. HOWARD *Modern.*

4. *Az., two Lions of England; the Verge of the Escutcheon charged with four half fleurs-de-lys or.*

1 and 4 are Augmentations.

Impaled by HENRY VIII.

26. CATHERINE PARR: *Quarterly of six:—*

1. *Arg., on a Pile gu., between six Roses of the* 2*nd, three other Roses of the* 1*st.* (Augmentation).
2. *Arg., two Bars az., within a Bordure engrailed sa.*
3. Ross of *Kendall: Or, three water-bougets sa.*
4. MARMION: *Vairée, a fesse gu.*
5. FITZ HUGH: *Az., three chevrons, interlaced in base; a chief or.*
6. GREEN: *Vert, three Harts at gaze or.*

Impaled by HENRY VIII.

27. PHILIP, *King of Spain. The same arms as those of* CATHERINE *of Arragon.* (*See* 21). *Impaling* the arms of MARY.

28. ANNE of *Denmark.* The arms borne by ANNE, daughter of FREDERICK II, King of Denmark and Norway, are a complicated example of the elaboration of details held in such high esteem amongst the continental Heralds of comparatively recent times. These arms may be described as follows: *A Cross gu., surmounted of another arg.* In the Dexter Canton, *or, semée of hearts ppr., three lions pass. guard. az., crowned or,* for DENMARK; in the sinister canton, *gu., a lion rampt., crowned or, holding in his paws a battle-axe arg.,* for NORWAY; in the dexter base quarter, *az., three crowns ppr.,* for SWEDEN; and in the sinister base quarter, *or, ten hearts,* 4, 3, 2, *and* 1, *gu., a lion pass. guard. az.,* for GOTHLAND. In the base of the shield, beneath the Cross, the ancient ensign of the VANDALS, *gu., a wyvern, its tail nowed and wings expanded, or.* Upon the centre of the Cross an escutcheon of pretence, charged with Quarterly, 1. *Or, two lions pass. guard. az.,* for SLESWICK; 2. *Gu., an inescutcheon, having a nail in every point thereof, in triangle, between as many holly-leaves, all ppr.,* for HOLSTEIN; 3. *Gu., a*

swan arg., beaked sa., gorged with a coronet ppr., for STORMERK; and 4. *Az., a chevallier, armed at all points, brandishing his sword, his helm plumed, his charger arg., the trappings or*, for DITZMERS. Over the whole, on an inescutcheon, *or, two bars gu.*, for OLDENBURGH, impaling for DALMENHURST, *az., a cross patée fitchée or.*

Borne on a separate shield, and marshalled with the Royal shield of JAMES I.

This shield, with some modification of its marshalling, (see Section 7 of this Chapter), is already well known and honoured in England, through the auspicious and happy alliance between our own PRINCE OF WALES, and the PRINCESS ALEXANDRA of Denmark.

29. HENRIETTA MARIA of *France: France Modern.* This shield was sometimes borne impaled by ST. GEORGE.

30. CATHERINE of *Braganza: Arg., on each of five escutcheons, in cross, az., as many plates, in saltire, within a bordure gu., charged with eight castles or*, for PORTUGAL.

Impaled by CHARLES II.

31. MARY D'ESTE, of *Modena: Quarterly*:—1 and 4, ESTE, *arg., an eagle displayed sa., crowned or;* 2 and 3, FERRARA, *az. three fleurs-de-lys or, within a bordure counterindented or and gu.*

Impaled by JAMES II.

32. PRINCE GEORGE of *Denmark:* The same as 28.

33. The Arms of the unhappy Consort of GEORGE I do not appear ever to have been exhibited in England. As she was her husband's cousin, her arms were probably the same as those which he himself bore before his accession to the English crown.

34. CAROLINE WILHELMINA of *Brandenburgh Anspach:* The arms of his Consort, impaled by GEORGE II, are quarterly of fifteen pieces, and they are blazoned as follows, from a contemporary print, by Mr. Willement in his most excellent work on "Regal Heraldry."

Quarterly of 15:—1. *Per fesse gu. and arg., within a bordure counterchanged of the same,* for MAGDEBURGH; 2. *Arg., an eagle displayed sa., crowned or;* 3. *Or, a griffin segreant gu., crowned of the first;* 4 and 5. *Arg., a griffin segreant gu.;* 6. *Or, a griffin segreant sa.;* 7. *Arg., an eagle displayed sa.;* 8. *Per pale arg. and gu., within a bordure counterchanged of the same;* 9. *Arg., an eagle displayed sa.;* 10. *Or, a lion rampt. sa., crowned, within a bordure componée arg. and gu.;* 11. *Gu., two keys in saltire or;* 12. *Quarterly arg. and sa., within a bordure counterchanged of the same;* 13. *Gu.;* 14. *As* 1; 15. *Gu., on an inescutcheon arg., an eagle displayed of the field.*

35. CHARLOTTE of *Mecklenburgh Strelitz: Quarterly of* 6:—1. MECKLENBURGH, *or, a buffalo's head cabossed sa., armed arg., through the nostrils an annulet of the last, ducally crowned gu., the attire passing through the crown;* 2. WENDEN, *az., a griffin segreant or;* 3. SCHWERIN Principality, *per fesse az. and vert, in chief a griffin segreant or, the base bordered round the entire field arg.;* 4. RATZBURGH, *gu., a cross couped arg., ducally crowned or;* 5. SCHWERIN County, *gu., an arm embowed, in armour to the wrist, issuing from clouds on the sin. side, and holding between the finger and thumb a gem ring, all ppr., round the arm a riband tied az.;* 6. ROSLOCK, *or, a buffalo's head in profile sa., armed arg., ducally crowned gu.,* over all an escutcheon of pretence, *per fesse, gu. and or,* for STARGARD.

Impaled by GEORGE III.

36. CAROLINE, daughter of CHARLES FREDERICK WILLIAM, Duke of BRUNSWICK, K.G., whose arms are blazoned as follows upon his Garter-Plate at Windsor. *Quarterly of* 12:—1. LUNENBURGH, *or, semée of hearts ppr., a lion rampt. az.;* 2. BRUNSWICK, *gu., two lions pass. guard., in pale, or;* 3. EBERSTEIN, *arg., a lion ramp. az., crowned gu.;* 4. HOMBERG, *gu., a lion rampt. or, within a bordure componée arg. and az.;* 5. DIEPHOLT, *or, a lion rampt. az., crowned gu.;* 6. *Gu., a lion rampt. or;* 7. *Gyronny of eight arg. and az., on a chief or, two bear's paws, ad-*

dorsed and issuant, sa.; 8. *Az., an eagle displayed arg.*; 9. *Barry of six or and gu., a chief chequée arg. and az.*; 10. *Arg., a stag's horn in fesse gu.*; 11. *Arg., a stag tripping sa.*; 12. *Arg., a stag's horn in fesse sa.*

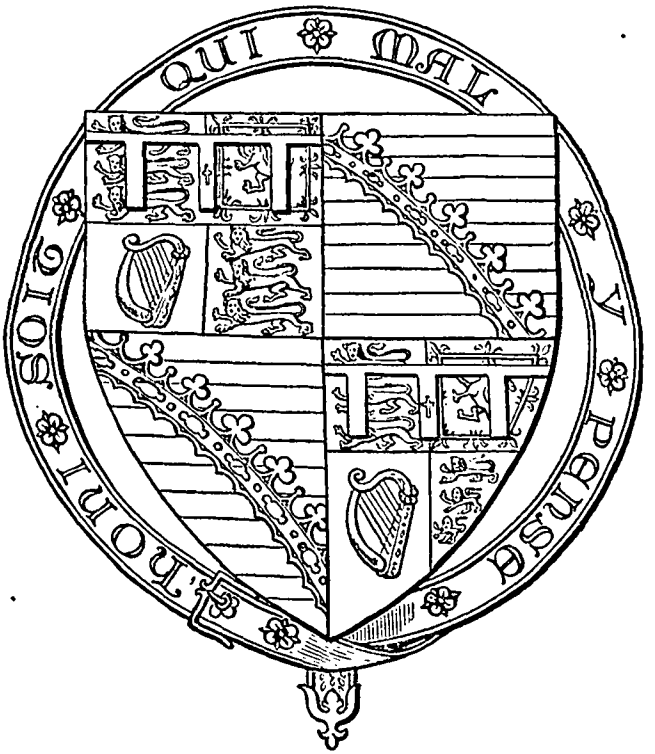
Impaled by GEORGE IV.

37. ADELAIDE of *Saxe Meinengen. Quarterly of* 9:—1. THURINGIA, *az., a lion rampt. barry of eight arg. and gu., crowned or*; 2. CLEVES. *gu., an escarbuncle of eight rays or, the rays issuing from an inescutcheon arg.*; 3. JULIERS, *or, a lion rampt. sa., crowned gu.*; 4. MEISSEN, *or, a lion rampt, sa., crowned gu.*; 5. SAXONY; 6. BERG, *arg., a lion rampt. gu. crowned or*; 7. WESTPHALIA, *arg., an eagle displayed gu., crowned or*; 8. LANDESBERG, *or, two pales az.*; 9. PFALZ, *sa., an eagle displayed or*; 10. ORLAMUNDE, *or, a lion rampt. sa., crowned gu.*; 11. EISENBERG, *arg., three bars az.*; 12. PLEISSEN, *az., a lion rampt. or*; 13. ALTENBERG, *arg., a rose gu., seeded or, barbed vert*; 14. *Gu.*, for right of Regalia; 15. BREHNA, or ENGERN, *arg., three boterols* (scabbard-tags) *gu.*; 16. MARCK, *or, a fesse chequée arg. and gu.*; 17. ANHALT, *gu., a column, in pale, arg., crowned or, the pedistal of the last*; 18. HENNEBERGH, *or, on a mound vert a cock sa., crested and wattled gu.*; 19. RAVENSBERGH, *arg., three chevronels gu.*

38. His late Royal Highness, ALBERT, the PRINCE CONSORT, bore the Arms of SAXONY, quarterly, with the ROYAL ARMS OF ENGLAND differenced with his own Label—*a Label of three points arg., charged on the central point with a cross gu.*; (See p. 151). It is customary in England to blazon the foliated bend of SAXONY, as *a bend treflée vert*; sometimes it is blazoned as *a bend archée coronettée*; but in Germany this charge is held to be a *chaplet* or *wreath of rue*, and it is blazoned accordingly. This very beautiful charge admits of rich and varied adornment.

The shield of His late Royal Highness is encircled with the Garter of the Order, ensigned with his own Coronet, (No. 623),

and supported by the Royal Supporters of England, *the Crowned Lion and Unicorn*, without any Difference; and it may be



No. 353.—Shield of Arms of H.R.H. the late PRINCE CONSORT.

further augmented with the insignia of the various Orders of which the Prince was a Knight. The *Motto* is, TREU UND FEST, No. 353.

SECTION VI.

THE IMPERIAL CROWN, AND THE CORONETS OF THE PRINCES AND PRINCESSES OF THE PRESENT ROYAL FAMILY.

The Emblem and Ensign of Sovereignty, the IMPERIAL CROWN of Great Britain, has undergone several very decided changes in its form and enrichments, all of which come under the direct cognizance of the historical Herald. Many original

authorities exist, which in this matter naturally illustrate and corroborate each other's contribution to heraldic History. These authorities are the Great Seals, the Coinage, Monumental Effigies, and miscellaneous Illuminations, Paintings, and Sculptures.

The earliest form of the Crown worn by the English Kings after the Conquest, (which appears from various Illuminations closely to resemble the Crowns of the Anglo-Saxon Princes), is exemplified in the Effigies of HENRY II, and his Queen ALIANORE; of RICHARD I, and ISABELLA of Angoulême, at Fontevraud; of BERENGARIA, at l'Espan, near Mans, and of JOHN, at Worcester. This Crown is a richly jewelled Circlet of gold, heightened with what may be entitled heraldic Strawberry Leaves. These sculptured Crowns are all much mutilated, but still they plainly declare their original character. The Crowns of RICHARD and BERENGARIA have four large Leaves only. Those of HENRY, ALIANORE, and ISABELLA have four smaller Leaves alternating with the four larger ones. The Crown of JOHN has also eight Leaves, alternating large and small, and in form they are almost true trefoils. Of this group of examples, the most perfect are the Crowns of RICHARD I and BERENGARIA, Nos. 548, 549, Pl. XLII.

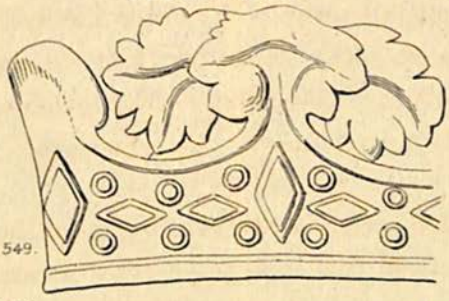
The Effigies of HENRY III and ALIANORE of Castile have Crowns of trefoil-leaves of two sizes, a slightly raised point intervening between each pair of the leaves. These Crowns doubtless were once enriched with real or imitative jewels and other adornments, which now leave no other traces of their former existence than the small holes for attaching them to the Crowns themselves; No. 198, p. 58.

The Coins of EDWARD I show that his Crown was similar in character to those of his Consort and his Father.

The Effigy of EDWARD II, at Gloucester, still retains, almost uninjured, its sculptured enrichments. The Crown is formed of four large, and four small Strawberry Leaves, rising with

CHAPTER XIX.

BERENGARIA.



549.

HENRY V.

552.

HENRY VIII.

559.

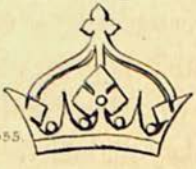
EDWARD IV.

554.

HENRY VIII.

558.

EDWARD IV.



555.

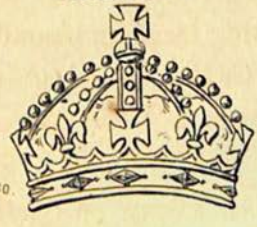
HENRY VI.

553.

CHARLES II.

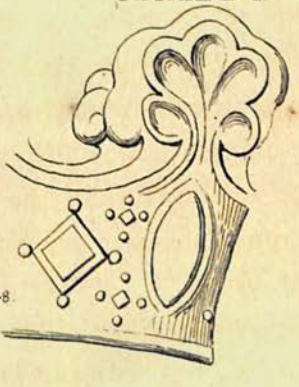
561.

CHARLES I.



560.

RICHARD I.



548.

BERENGARIA.

549.

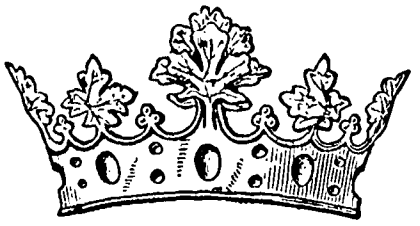
RICHARD I.

548.

Plate XLII.

graceful curves from the jewelled Circlet, and having eight small flowers alternating with the Leaves; No. 550.

The Crown appears to have remained the same as that which I have last described, until the accession of the first Lancastrian Sovereign, HENRY IV. The elaborately sculptured Effigies of this Prince and of his Queen, JOANNA, at Canterbury, wear magnificent Crowns, No. 551. Both have the same general character, the Crown of the Queen being distinguished by its



No. 550.—Crown, EDWARD II.

No. 551.—Crown, HENRY IV.

smaller size and more delicate workmanship. In each, the jewelled Circlet is heightened by eight Strawberry Leaves, and as many Fleurs-de-lys, the whole alternating with sixteen small groups of pearls, three in each. These sculptured images of that "golden care," which was the one aim of HENRY of Lancaster, may be supposed to be faithful representations of the splendid "Harry Crown," broken up and employed as security for the loan required by HENRY V, when about to embark on his expedition to France. Rymer records that the costly fragments were redeemed in the eighth and ninth years of HENRY VI.

The next change in the Crown of England is one which completely alters its general aspect. This new feature consists in *arching over* the enriched Circlet with jewelled Bands of gold, and surmounting the enclosed Diadem with a *Mound* and *Cross*. The enrichments of the Circlet itself at the same time are so far changed, that *Crosses patées* occupy the positions before

filled by the Strawberry Leaves, and *Roses*, or *Fleurs-de-lys* appear instead of the small clusters of Pearls. The arched Crown at first has the arches elevated almost to a point; after a while, the arches are somewhat depressed at their intersection; then this depression is considerably increased; and at length, in the Crown of HER MAJESTY, QUEEN VICTORIA, the arches, which bend over almost at right angles, are flattened above at the intersection where the mound rests upon them. At first, also, the arches recede inwards from their spring from the Circlet; then they slightly project beyond the Circlet; and now they rise almost vertically. The arches, in the first instance, are numerous, but in the Great Seal of RICHARD III there are four arches only. Their number in the Crown that ensigns the Hawthorn Bush Badge of HENRY VII, is six, No. 545, Pl. XLVII; but by HENRY VIII they are reduced to four. The Crown remained without any change during the Reigns of EDWARD VI, MARY, and ELIZABETH; except that in the Great Seal of ELIZABETH she appears wearing a small Diadem having eight arches. The Crown of the STUART Sovereigns, JAMES I and CHARLES I, has eight arches. On the Great Seals of CHARLES II, JAMES II, and ANNE, the Crown has four arches; and that number has since remained unchanged.

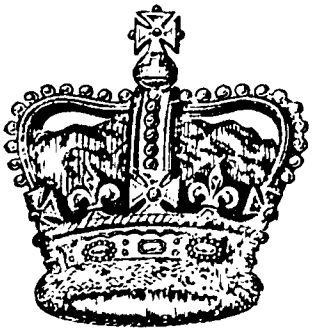
The arched Crown was introduced by HENRY V, probably when a simpler emblem of Royalty was constructed on the breaking up of the more costly and precious Crown of his Father. It will be understood that until the close of the Reign of EDWARD IV, arched and unarched Crowns are both represented in sculpture, illuminations, and other works. The arched Crown, the arches having an ogee curvature, appears for the first time upon the Great Seal of EDWARD VI, and we learn from illuminations that a Crown similar to his own was worn by his Queen.

The arches of the Crown always spring from behind the crosses patées that heighten the circlet. The crosses on the

Great Seal of HENRY VIII appear to be only four in number; but the Tudor Crown generally is represented with eight crosses and as many fleurs-de-lys. Upon the monument of the Countess of RICHMOND, the mother of HENRY VII, there are seven shields and one lozenge of arms; of the former, three are ensigned with large crowns heightened with eight crosses, as many fleurs-de-lys, and sixteen small roses, and the crowns are arched with two depressed arches which support a mound and cross patée; three more of these shields have similar crowns without the arches; and one shield and the lozenge are without crowns, No. 557, Chap. XXIII. At the head and feet of the monument of HENRY VII there are crowns of four arches splendidly enriched. The Crown of JAMES I, represented on his Great Seal, retains eight crosses and eight fleurs-de-lys, without any roses; and CHARLES II reduces both crosses and fleurs-de-lys to four, the same number as the arches. The velvet cap, worn within the Crown, appears for the first time upon the Great Seal of HENRY VIII.

The successive changes in the CROWN OF ENGLAND are exemplified in No. 552, Pl. XLII, HENRY V, from Westminster Abbey; No. 553, HENRY VI; No. 554, EDWARD IV, and No. 554, from the Great Seal of the same king; No. 556, Chap. XXII, HENRY VII, from King's College Chapel, Cambridge; it will be observed that the Royal Motto in this splendid Crown is charged upon the circlet of the diadem; No. 557, Chap. XXIII, Crown from the Monument of MARGARET, Countess of Richmond, in Westminster; No. 558, Pl. XLII, HENRY VIII; at Norwich on a building, a shield of HENRY VIII is ensigned with a Crown of the simple form shown in No. 558 A; Nos. 559, and 560, Pl. XLII, CHARLES I, and CHARLES II, both from their Great Seals. Thus the Crown is brought to assume the character shown in No. 562, which has four crosses patées, and four fleurs-de-lys, set alternately on the circlet, and four pearl-studded arches which rise from within the crosses, and

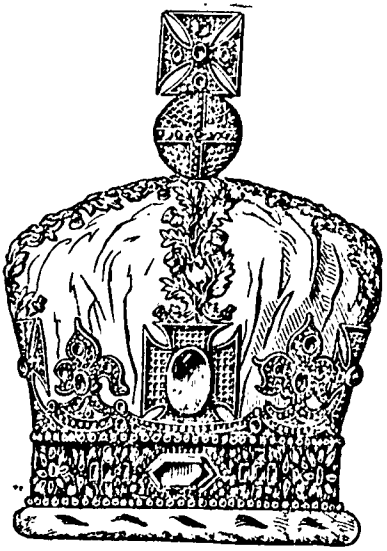
carry at their intersection the Mound and Cross. The arches



No. 562.—The Imperial Crown.

in this example are depressed, and their sweep projects somewhat beyond the circlet.

The Crown of HER MAJESTY'S immediate predecessors, No. 562, has already become historical, having been superseded by the new State Crown, No. 624, made for the Coronation of



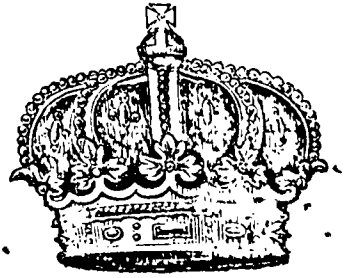
No. 624.—The State Crown of HER MAJESTY, THE QUEEN.

the QUEEN, and in use on those occasions of high state ceremonial, which require the presence of this emblem of Royal Dignity. This Crown differs from No. 562 rather in enrich-

ment than in its arrangement. There is, indeed, a decided difference in the contour of the arches, which rise almost perpendicularly from within the crosses patées, and are somewhat elevated (instead of being depressed) at their intersection. The Crown is completely covered with diamonds, and is also richly studded with various other costly gems. The arches assume the form of weaths of the rose, thistle and shamrock formed of brilliants. The cap is of purple velvet, lined with ermine.

The *Heraldic Crown* which enjoys the Royal favour, differs from both No. 562 and the State Crown, No. 624, and inclines to the type of an earlier time; this Heraldic Crown of our Most Gracious Sovereign is represented in No. 334, page 295, ensigning the Royal Shield of Arms.

The Coronet of H.R.H. Albert, the late Prince Consort, differs from the Imperial Crown in having eight instead of four arches; these arches rise from strawberry leaves and are curved. The details of the enrichments are also peculiar. No. 562 A.



No. 562 A.—Crown of the late Prince Consort.

The Coronet of H.R.H. Albert Edward, Prince of Wales, has two arches only, which rise from a jewelled circlet, heightened as the Imperial Crown. The arches are surmounted by a mound and cross. The cap is of crimson velvet; No. 563.

The Prince of Wales also bears, as the ensign of that Principality, a jewelled circlet heightened with four crosses patées and as many fleurs-de-lys, which encloses a plume of

three ostrich feathers rising above the circlet itself. Below,

No. 563.—Coronet of H.R.H. the PRINCE OF WALES.

on a ribbon, the motto, "*Ich Dien.*" No. 235 A, Pl. XV. See also pages 231 and 292, and Chap. XXIV, Sect. 1.

The *Coronets* of the other PRINCES, the Sons of the QUEEN, and of the PRINCESSES, the Daughters of Her Majesty, have the circlet heightened with four crosses patées, and four fleurs-de-lys. The cap, of crimson velvet, is lined with ermine, and is surmounted by a golden tassel; No. 564, Pl. XLI.

The *Coronets* of the PRINCES and PRINCESSES, the Grandsons and Granddaughters of the QUEEN, differ from those of their Royal Uncles and Aunts, only in having the circlet heightened with two crosses patées, as many strawberry leaves, and four fleurs-de-lys; No. 565.

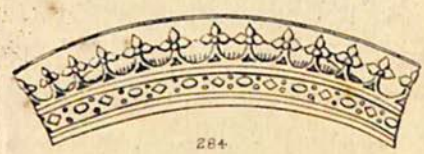
The Coronets of the Royal *Cousins* of the QUEEN have the circlet heightened with crosses patées and strawberry leaves only; No. 566, Pl. XLI.

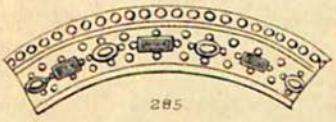
SECTION VII.

ARMS OF THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS OF WALES, AND OF THE OTHER MEMBERS OF THE ROYAL FAMILY.

H.R.H. ALBERT EDWARD, K.G., PRINCE OF WALES, K.S.I., Duke of SAXONY, of CORNWALL and of ROTHSAY, Earl of CHESTER, of CARRICK, and of DUBLIN, Baron RENFREW, and Lord of

CHAPTERS XIV. XVII. & XIX.





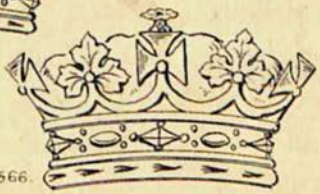


Plate XLI.

the ISLES :—*The Royal Arms of England, differenced with a label of three points arg.*; (see p. 212); *over all, Saxony*; the shield is encircled with the Garter of the Order, and ensigned with the Prince's own Coronet, No. 563. *Supporters :—the Lion and Unicorn of England*, differenced with the *Label*, and ensigned with the *Coronet* of the Prince. *Crest :—the Crest of England*, but the Lion ensigned with the *Coronet of Wales*. *Motto :—Ich Dien.* The *Feather Badge* of the Prince is placed above the arms, in association with the Crest: see p. 292

The early usage of Heraldry would require that the Supporters and the Crest should be ensigned with the *Imperial Crown*, while differenced with the *Label of Wales*. It also appears to be at variance with both the spirit and the practical usage of true Historical Heraldry, that the Arms of SAXONY, the paternal and hereditary insignia of his Royal Father, should be marshalled upon an escutcheon of pretence with the shield of the Prince of Wales. The arms of the Prince of Wales have a distinct individuality of their own, with which nothing ought to be directly associated. It would, however, be both strictly correct and altogether to be desired that the Prince should bear a second shield, in the first grand quarter of which his own quartered arms duly differenced would appear, while in the other quarters the arms of SAXONY and CORNWALL, with those of the other dignities enjoyed by his Royal Highness, would be marshalled in becoming order.

The other arms borne by the PRINCE OF WALES are,—

CORNWALL :—*sa., ten bezants, four, three, two, and one.*

ROTHSAY :—*Scotland, differenced with a label of three points arg.*

CHESTER :—*az., three garbs or.*

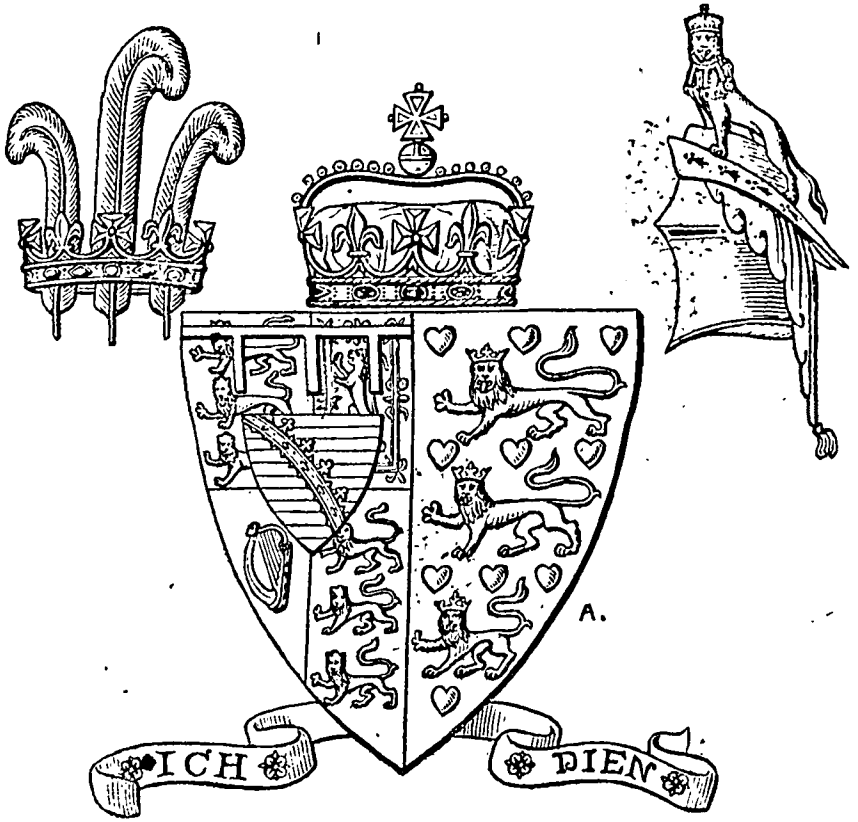
DUBLIN :—*Ireland, differenced with a label of three points arg.*

LORD OF THE ISLES :—*arg., on waves of the sea ppr., a lymphad sa.*

For the feudal Earldom of CARRICK, and Barony of RENFREW, ancient dignities of the Heir Apparent to the Scottish Crown,—*or, a chevron gu.* In No. 696, Plate LX, these Arms are marshalled on a shield quarterly of five, with an escutcheon of pretence.

H.R.H. ALEXANDRA, the PRINCESS OF WALES, bears the arms of DENMARK—a shield of many quarterings, after the manner of Continental Heraldry. The arms of *Denmark proper* are, *or, semée of human hearts gu., three lions pass. guard. in pale az., crowned gold;* and these arms are represented in No. 568, impaled by the Arms of the Prince of Wales, with his Coronet, Crest, Badge and Motto.

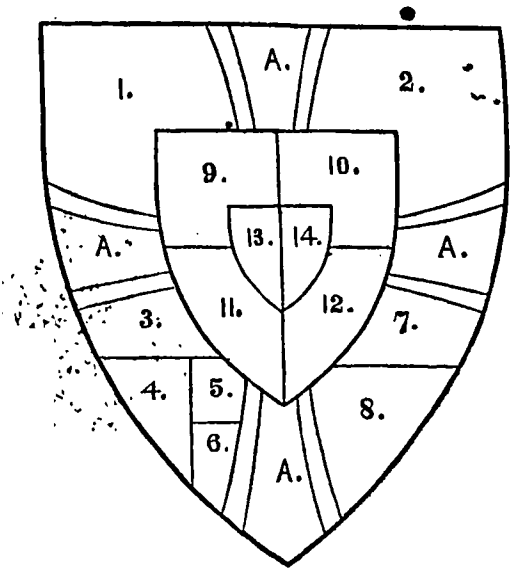
The early and long sustained usage of impaling the arms of a married Prince and Princess has been set aside by high



No. 568.

authority in marshalling the arms of the present PRINCE and PRINCESS OF WALES. The authorized arrangement is such as this:—The Shield of the Prince, as it is blazoned at the commencement of this Section, encircled with the Garter of the Order, to the Dexter of the composition; to the Sinister the quartered Shield of the Princess; these two Shields supported by the Supporters of the Prince, ensigned by his Coronet, his Crest, and his Badge, and with his Motto in base.

The quartered shield of the PRINCESS OF WALES will be readily understood by the aid of the annexed diagram, No.



No. 687.

687. Several of the quarterings have been blazoned in Section 5 of this Chapter, p. 279.

Diagram, No. 687: A, A, A, A, *the white cross of Denmark upon red;* 1. *Denmark;* 2. *Schleswig;* 3. *Sweden;* 4. *Iceland, (gu., a dried fish arg.);* 5. *Faroe Islands, (az., a bock passant arg.);* 6. *Greenland, (az., a polar bear arg.);* 7. *Gothland;* 8. *Ensign of the Vandals;* 9. *Holstein;* 10. *Stormerk;* 11. *Dietmarschen, (Ditzmers);* 12. *Lauenburg, (gu., a horse's head couped or);* 13. *Oldenburg;* 14. *Delmenhorst.* See Chap. XXXIII.

Their Royal Highnesses, the Princes ALFRED, ARTHUR, and LEOPOLD:—*the Royal Arms differenced with their own labels*, Nos. 569, 570, 571, Pl. XXXVI; *the Crest and Supporters being differenced in like manner, and the shield ensigned with the Coronet;* No. 564, Pl. XLI.

Their Royal Highnesses, the PRINCESS ROYAL, and the Princesses ALICE, HELENA, LOUISA, and BEATRICE:—*the Royal Arms differenced with their own labels*, and impaled by *Prussia* and *Hesse* for the PRINCESS ROYAL and the Princess ALICE; Nos. 572 and 573, Pl. XXXVI; see also Chapter XXXII. *The Royal Arms upon lozenges, differenced with their own labels*, Nos. 574, 575, and 576, *and the Supporters differenced with the same labels*, by the younger Princesses. Their Royal Highnesses all ensign their arms with their own Coronet, No. 564, but they do not bear any Crest.

H.R.H., the DUKE OF CAMBRIDGE, K.G., differences the Royal Arms, Supporters, and Crest, with his own label, No. 577, Pl. XXXVI; and he ensigns his shield with his own Coronet, No. 566; Pl. XLI. The Princess MARY of Cambridge charges the same label upon her lozenge of arms.

SECTION VIII.

THE ROYAL ACHIEVEMENT OF ARMS OF HER MAJESTY THE QUEEN is composed of

The Royal SHIELD, bearing ENGLAND, SCOTLAND, and IRELAND, quarterly; the Shield being encircled with the Garter, charged with the Motto of the Order:

The SUPPORTERS, the *Lion* and *Unicorn:*

The HELM, with its MANTLING, ensigned with the CROWN, and thereon the CREST of ENGLAND, *a Lion statant guardant or, imperially crowned:*

The MOTTO being the words, DIEU ET MON DROIT, upon a ribbon beneath the shield, from which issue

The BADGES, the *Rose, Thistle,* and *Shamrock*, all of them engrafted on the same stem.

It would be strictly correct to add other BADGES, for ENGLAND, *a red and a white Rose;* for SCOTLAND, *a Thistle ppr.;* for IRELAND, *a Shamrock-leaf vert, and a Harp or, stringed arg.;* for WALES, *a Dragon, wings addorsed, gu., passant on a mount vert.*

All these Badges are ensigned with the Imperial Crown.

Also, the CREST for SCOTLAND, *on an Imperial Crown, a Lion sejant affronté gu., imperially crowned, holding in the dexter paw a sword, and in the sinister paw a sceptre, both erect and ppr.;* No. 567, Plate XLVI: and

The CREST for IRELAND, *on a wreath or and az., a Castle triple-towered of the first, a hart arg., attired or, springing from the gate.*

The Badges of the several Orders of Knighthood might also be introduced into this composition.

No. 334.—Her Most Gracious Majesty, VICTORIA, THE QUEEN.

No. 286. — Shield of EDWARD III, from his Monument in Westminster Abbey, the Garter being added. (See pp. 102 and 265.)

CHAPTER XX.

ORDERS OF KNIGHTHOOD, AND INSIGNIA AND AUGMENTATIONS OF HONOUR.

EARLY in the middle ages, the Insignia of knightly rank, worn alike by every member of the chivalry of those days, were the Knight's own Sword and Lance—the latter with its Pennon, his Shield of arms, and his golden Spurs. Then the Crusades led to the formation of the Orders of priestly soldiers, so well known as the HOSPITALLERS, or KNIGHTS OF ST. JOHN OF JERUSALEM, and the KNIGHTS TEMPLARS. These Orders possessed distinctive Insignia peculiar to themselves.

1. The HOSPITALLERS, instituted about A.D. 1092, and introduced into England about the year 1100, wore over their armour a *black habit*, charged with *a silver cross of eight points*,

No. 578, Pl. XXXV; but between the years 1278 and 1289, when engaged in military duties, they assumed a *red surcoat* bearing *a silver cross straight.*

2. The TEMPLARS, instituted A.D. 1118, were introduced into England during the reign of STEPHEN, about the year 1140. Their *habit* was *white*, with a *red cross of eight points*, the form of this cross being identical with the white cross of the Hospitallers, No. 578, Pl. XXXV. The Cross of the Templars was worn on the left shoulder. Their war-cry was "*Beau Seant!*" Their Banner, which bore the same name, was *per fesse, sa. and arg.* It is represented in the Temple Church, London, as in No. 579. They also displayed above their formidable lance a second Banner of their own colours, *white, charged with the Cross of the Order*, No. 580. As Badges, the Templars bore the *Agnus Dei;* and a device representing two knights mounted on a single horse, to denote the original poverty of the Order. In the year 1309 the Templars were suppressed, and, by a papal bull dated April 3, 1312, their Order was abolished. It is remarkable that amongst the numerous knightly effigies that are in existence, and of which many fine examples belong to the Templar era, not a single individual commemorates any brother of the chivalry of the Temple. It is highly probable that some now forgotten rule prohibited monumental commemoration amongst those priest-soldiers, or else their ill repute led to the complete destruction of every personal memorial of them. The idea that *crossed-legged* military effigies represent and commemorate Templars, though still retained by many persons who prefer fanciful theories to more sober facts, has long been proved to be without any foundation.

3. The peculiar form of Cross, entitled, from its resemblance to the Greek T, the *Taw Cross*, No. 57, Pl. III, appears worn as a knightly ensign upon a small number of monumental effigies. This is the symbol of an Order established on the continent, and styled the ORDER OF ST. ANTHONY. At Ingham, in Nor-

folk, the curious effigies (now sadly mutilated) of Sir ROGER DE BOIS and his Lady, wear mantles charged with the Tau Cross within a circle, and having the word ANTHON in chief, No. 481, Pl. XXXIX; the date is about 1360. In the sixteenth century, this same cross is occasionally found attached to a chain that is worn about the neck, as in the brass to HENRY STANLEY, A.D. 1528, at Hillingdon, Middlesex. The Tau Cross is borne by the family of DRURY between two mullets on a chief.

4. COLLARS, composed of various heraldic devices, and worn about the neck, were in use in the time of RICHARD II. These Collars, however, were not regarded as insignia of any Order of Knighthood, as that expression is now understood by ourselves, and as the Order of the Garter was understood at that period. They were decorations of honour, and they also very generally denoted political partizanship. The rival Houses of LANCASTER and YORK had their Collars, of which many characteristic examples yet remain. Private Collars were also worn, as a species of Badge, at the same period; they were charged with the personal devices of the wearers. Thus, in his Brass at Wootton-under-Edge, Gloucestershire, A.D. 1392, THOMAS, fourth Baron BERKELEY wears, over his camail, a collar composed of *Mermaids*—a Badge of his House, which may possibly have been derived from the "Mermaids of the Sea" of the BLACK PRINCE, and so may indicate attachment to that illustrious personage; No. 225 A, p. 66.

5. The LANCASTRIAN COLLAR OF SS. is composed of a series of the Letter S in gold, the letters being either linked together, or set in close order upon a blue and white ribbon. The ends are always connected by two buckles and a trefoil-shaped link, from which a jewel depends. This Collar was worn by persons of both sexes, and of various ranks. It appears, amongst many others, in the sculptured effigies of Queen JOANNA, at Canterbury; of RALPH NEVILLE, Earl of Westmorland, and his two Countesses, at Staindrop, Durham; of

LANCASTRIAN COLLARS OF SS & INSIGNIA OF THE GARTER.

CHAPTERS XIV & XX

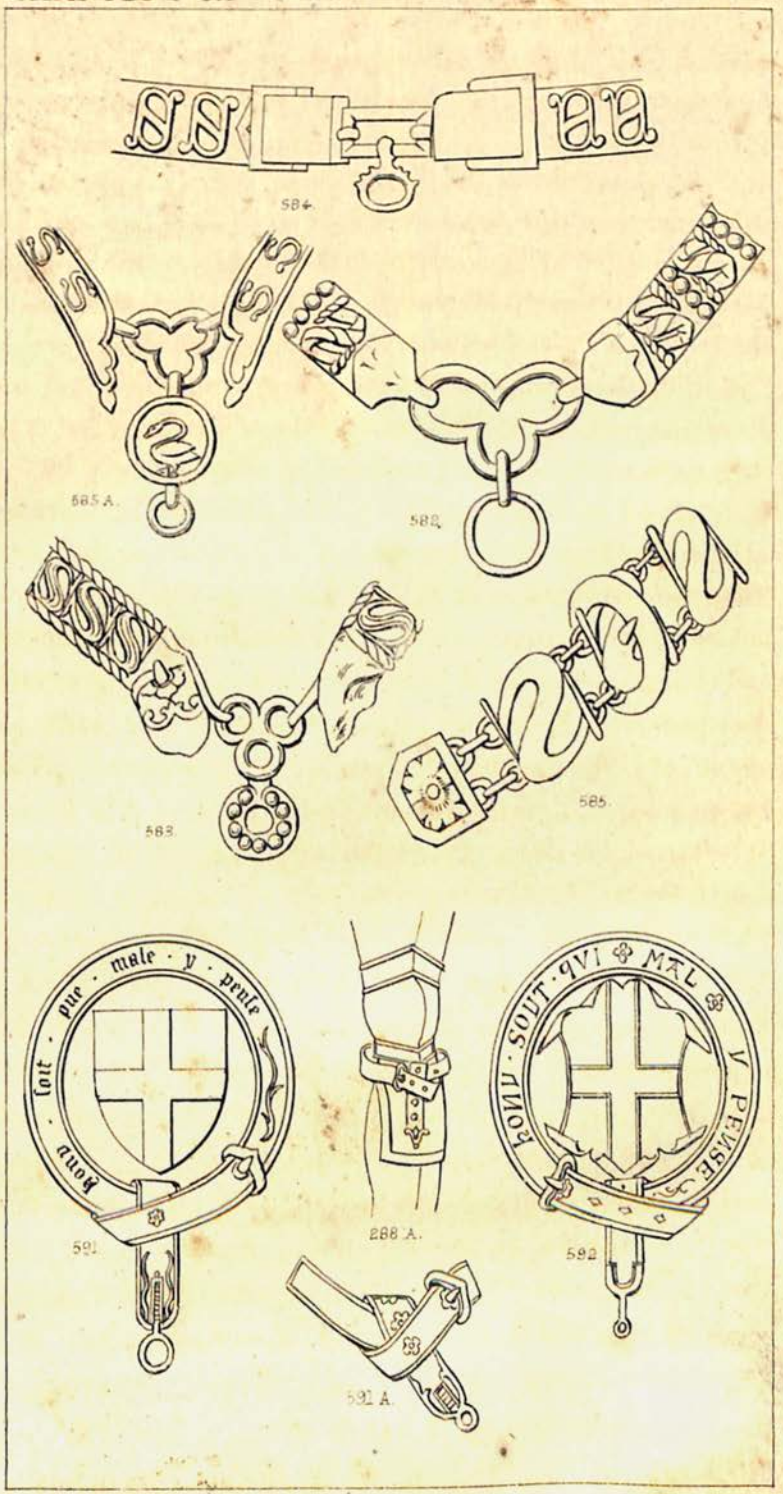


Plate XLIII

THOMAS and JOHN FITZ-ALAN, Earls of Arundel, at Arundel; of ROBERT, Lord HUNGERFORD, at Salisbury Cathedral; of ROBERT DE MARMION, at Tanfield, Yorkshire; of Sir HUMPHREY STAFFORD, at Bromsgrove, Worcestershire; of Sir EDMUND and Lady DE THORPE, at Ashwell-Thorpe, Norfolk; and of an unknown Knight of the Garter and his Lady, at Hoveringham, Notts; also in the Brasses to Lord CAMOYS, K.G., at Trotton, Sussex; to Sir THOMAS and Lady MASSYNGEBERDE, at Gunby, Lincolnshire; and Sir WILLIAM and Lady BAGOT, at Baginton, Warwickshire. The earliest example of this Collar that I have observed, occurs in the Brass to Sir THOMAS BURTON, A.D. 1382, the fifth of RICHARD II, at Little Casterton, Rutland. Another early example, in the sculptured effigy of JOHN GOWER, the poet, at St. Saviour's Church, Southwark, has the De Bohun Swan, the favourite Badge of HENRY of Bolingbroke, attached as a pendant to the Collar; No. 585 A, Pl. XLIII. The SS Collar of Queen JOANNA, No. 583, has been slightly injured, but it still very clearly shews the character of this decoration. The Collars of Lord HUNGERFORD, A.D. 1455, No. 582, and of Sir ROBERT DE MARMION, about A.D. 1400, No. 584, both of which have received some injuries, and that of the Hoveringham Knight, (whose effigy is also decorated with the Garter of the Order), which is very perfect and of elaborate richness, No. 585, Pl. XLIII, (date about 1400), are all eminently characteristic examples. The SS Collar was assumed by HENRY IV, probably many years before his accession, and by him it certainly was distinguished as a Lancastrian ensign.

In the centre of the Canopy above his Monument at Canterbury, the shield of HENRY IV is encircled with a Collar of SS, after the manner of the Garter of the Order. This shield bears *France Modern and England*, impaling *Navarre and Evreux*, (No. 348, Pl. XXIII); upon the Collar the S is repeated twenty-three times, and from the customary trefoil clasp there hangs as a pendant, an *Eagle displayed*. Collars of SS also

surround other shields of *France and England*, and of *Navarre and Eureux;* and the whole field of the canopy is diapered with eagles and greyhounds within garters charged alternately with the mottos, SOVERAYNE, and ATEMPERANCE, and with gennets that are crowned, collared, and chained. The Monument of CATHERINE SWYNFORDE, the third wife of JOHN of Ghent, mother of the BEAUFORTS, was originally adorned with shields of arms encircled by Collars of S. When I last examined the original in Lincoln Cathedral, the panels of the monuments, which are deeply scored with the matrices of the lost Brasses, were standing reversed so that the pendants of the Collars of S were in chief.

The origin of the device itself still remains uncertain. It is generally supposed to have been intended to represent HENRY'S favourite motto, *Soveraygne*, by repeating the initial letter of the word. Mr. JOHN GOUGH NICHOLS, however, has suggested the word *Seneschal*, (JOHN of Ghent was Seneschal, or High Steward of England), to be substituted for *Soveraygne;* and Mr. PLANCHÉ hints that the *Swan* Badge may have had something to do with the SS of the Collar. Possibly, after all, the repetition of the letter S may denote rather the initials of several words, than the initial of any single word.

HENRY VII, under whom the SS Collar had by no means altogether lost its Lancastrian character, introduced his Tudor Badge, the *Portcullis*, alternating with each S; and he further added either a Tudor Rose, or a Portcullis, as a Pendant to the Collar thus modified. A good example occurs in the effigy of Sir JOHN CHEYNEY, K.G., A.D. 1489, in Salisbury Cathedral. At Coleshill, in the very perfect alabaster effigy of a knight, A.D. 1519, the Collar of SS has a *George* depending from it. Other late examples of this Collar occur at Elford in Staffordshire; the latest there appears upon the effigy of Sir WILLIAM SMYTHE, A.D. 1526; the pendant is a cross patée. By HENRY VIII the wearing the Collar SS was restricted to the degree of

YORKIST COLLARS OF SUNS & ROSES & INSIGNIA OF THE GARTER.

CHAPTERS XIV & XX

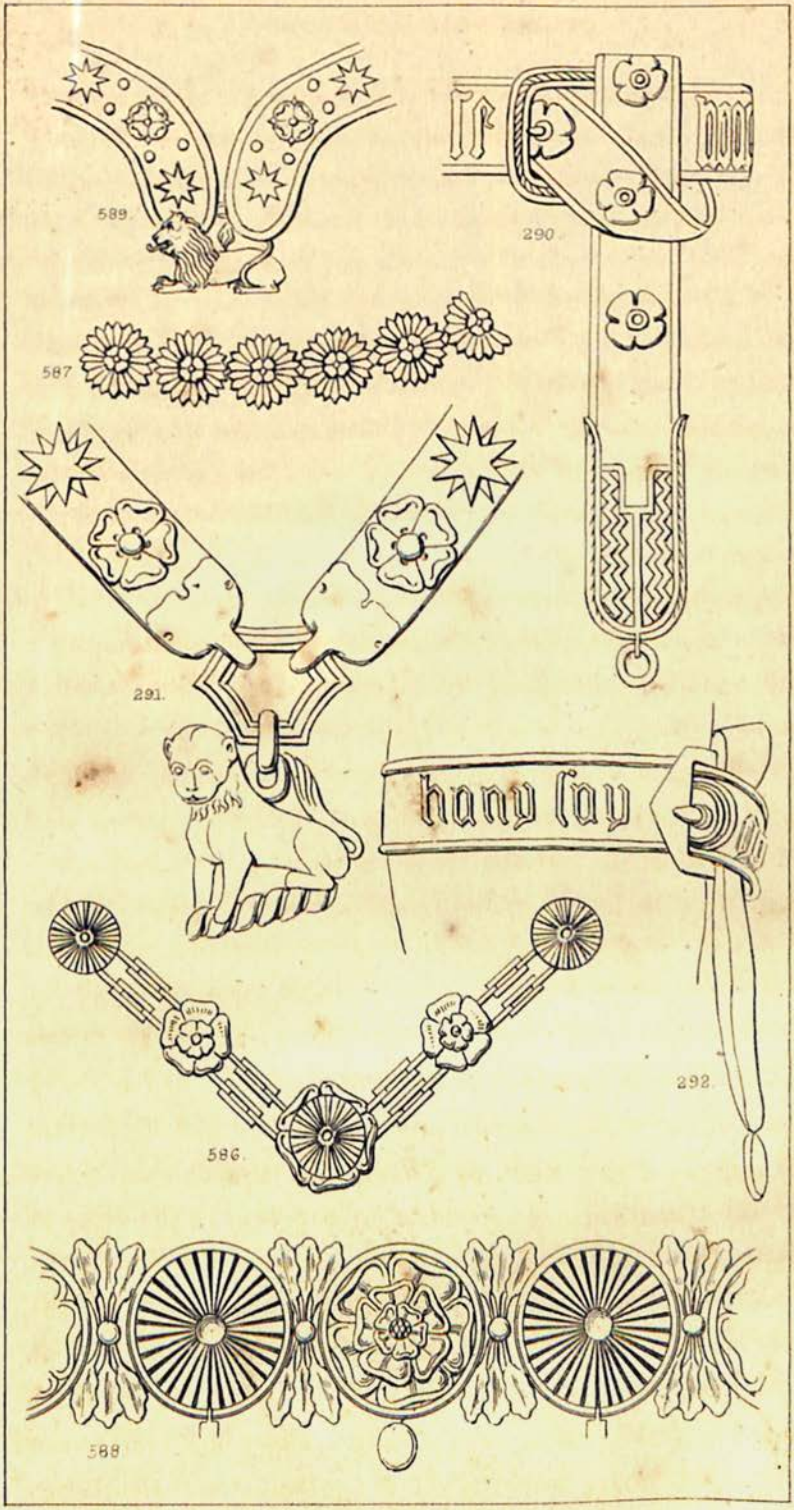


Plate XLIV.

a Knight. This Collar is still worn by the Heralds, by the Lord Mayor of London, and by the Lord Chief Justices, and some others of the Judges.

6. THE YORKIST COLLAR OF SUNS AND ROSES, significantly characteristic of the rival House of the PLANTAGENETS, has not left so many examples as there exist of the Collar of SS. In the chancel of Aston Church, near Birmingham, are two effigies, both finely sculptured in alabaster, and resting within a yard or two of each other upon raised tombs. The figures are those of knights, and their armour is such as two brothers might have worn when EDWARD IV fought his way to the throne. In life, these knights were certainly contemporaries; probably they were near neighbours, and possibly near kinsmen also; but that they were mortal enemies is clearly indicated by the circumstance that one wears the Collar of SS, while the Collar of the other is charged with the Suns and Roses of York. Long have these

> "Knights been dust,
> And their good swords rust:"

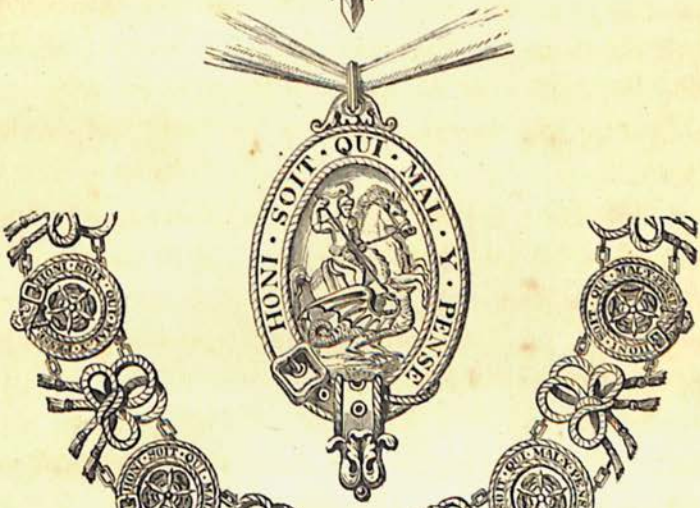
their effigies, however, silently though they repose beneath the consecrated roof that has sheltered them for four centuries, have a tale of English History which they tell eloquently enough to every observant student of historical Heraldry.

The Yorkist Collar is formed of *suns and roses*, which are set, like the SS letters, upon a ribbon, or sometimes they are either linked together with chains or placed in immediate contact. The *white lion Badge* is generally attached to the Collar, and forms a pendant from it. The Collar of the Yorkist Knight at Aston is represented in No. 586, Pl. XLIV. From amongst other examples in sculptured effigies I select for particular notice the Collars of Sir ROBERT HARCOURT, K.G., A.D. 1471, at Stanton Harcourt, Oxfordshire, No. 291; of one of the NEVILLES and his Lady—probably RALPH NE-

VILLE, second Earl of Westmorland, who died in 1484, and one of his two Countesses, at Branspeth, Durham, No. 587; of the Countess of WILLIAM FITZ-ALAN, Earl of Arundel, A.D. 1487, at Arundel, No. 588, Pl. XLIV; and of Sir JOHN and Lady CROSBY, A.D. 1475, at Great St. Helen's Church, London. In the Collar of the Countess of Arundel, the Suns and Roses are linked together with clusters of oak-leaves—a Badge of the Fitz-Alans. RALPH NEVILLE has his collar, formed of *Roses en Soleil*, with *a white boar*, the Badge of RICHARD III, as the pendant; and his Countess has both the suns and roses, with a pendant jewel. The Yorkist Collar is also introduced into the Brasses to HENRY BOURCHIER, K.G., Earl of Essex, and his Countess, A.D. 1483, at Little Easton, Essex, No. 589, Pl. XLIV; to Sir ANTHONY GREY, at St. Alban's; and to ROGER DEL BOTHE, Esquire, A.D. 1467, at Sawley, in Derbyshire.

7. THE MOST NOBLE ORDER OF THE GARTER, the first, the most renowned, and the most honoured of the Orders of European Knighthood, was instituted by EDWARD III about the year 1350. The exact occasion and period of its institution, and the actual circumstances that attended the foundation of the Order cannot now be traced out with precision and certainty. That the Order was in existence in the middle of the fourteenth century, cannot be questioned. It is equally beyond dispute, that the Order from the first has borne the same title, has numbered twenty-five Knights, including the Prince of Wales, the Sovereign being the twenty-sixth, and that it has ever retained its illustrious reputation. Whatever else might be wanted to complete the details of the early History of the Order of the Garter, has been provided by such Legends as are certain to become popular Traditions.

The original statutes of the Order have undergone continual changes; but none of these changes have affected the fundamental character of the Institution itself. By a Statute of



No. 590 A. No. 590 D. No. 590 B. No. 590 C. No. 590.
Insignia of the ORDER OF THE GARTER. Page 304.

Jan. 17th, 1805, it was ordained that the Order should consist of the SOVEREIGN, and TWENTY-FIVE KNIGHTS COMPANIONS, always including in their number the PRINCE OF WALES, together also with such lineal Descendants of GEORGE III as might be elected from time to time. Special Statutes have since been adopted for the admission of Sovereigns and extra Knights, the latter of whom have, however, always been incorporated into the number of the "Companions" on the occasion of vacancies.

The *Stalls* of the Knights of the Garter are in the Chapel of St. George, at Windsor. There their Stall-Plates are charged with their Arms, and overhead are displayed their Banners. The Stall-Plates now at Windsor were evidently emblazoned and fixed in the time of Henry VI; their Helms alone would determine the period; and they are amongst the most valuable and interesting of our national heraldic records.

The *Insignia of the Order* are the *Garter* and *Motto*, the *Star*, the *Ribbon* and *Badge*, and the *Collar* with the *George;* and the costume consists of the Surcoat, Hat, and Mantle. See Plate LIV.

The *Garter*, No. 590, Pl. LIV, charged with the *Motto*, HONI SOIT QUI MAL Y PENSE, in letters of gold, with golden borders, buckle and pendant, was originally of light blue, but now, (as it has been since the commencement of the reign of GEORGE I), it is dark blue. It is worn on the left leg below the knee, Nos. 288 A, and 591 A, Pl. XLIII, and No. 290, Pl. XLIV; but by HER MAJESTY THE QUEEN, the Sovereign of the Order, the Garter is worn on the left arm above the elbow, as in No. 292, Pl. XLIV.

The *Mantle* is of blue velvet, lined with white taffeta. It has the *Badge* upon the left shoulder, and is fastened with a rich Cordon and Tassels.

The *Hood* and the *Surcoat* are of crimson velvet, the latter being lined like the Mantle.

The *Hat* is of black velvet, lined with white taffeta. It is decorated with a lofty plume of white Ostrich Feathers, in the centre of which is a tuft of black Heron's Feathers, the whole being attached to the Hat by a clasp of Diamonds.

The *Badge* is circular, and is formed of a buckled Garter, with the Motto, enclosing the Cross of St. George on white enamel; Nos. 591, 592, Pl. XLIII.

The *Star* is the Badge irradiated with eight rays, first ordered by CHARLES I. The rays are of silver, or diamonds. The Star is worn on the left breast; No. 590 A, Pl. XLIII.

The *Collar* and the *George* were added to the Insignia by HENRY VII. The *Collar* is of gold, weighing thirty-six ounces, and consists of twenty-six pieces, alternately buckled garters, and interlaced knots of cords. The garters encircle alternately a red rose charged with a white one, and a white rose charged with a red one; No. 590 B, Pl. XLIV.

The *George*, executed in coloured enamel, is a figure of St. George on his charger, in the act of piercing the dragon with his lance. It forms a Pendant to the Collar; No. 590 C. A second *George* has the same Device of gold, charged upon an enamelled ground, and encircled by a buckled Garter, the whole forming an oval; No. 590 D. This George is worn depending from the *Ribbon* of the Order. It appears originally to have been black, but Queen ELIZABETH changed the Ribbon to a light blue, and by GEORGE I it was again changed to the dark blue, of which hue it still continues. The Ribbon passes over the left shoulder, and crosses the figure both in front and behind.

The Ribbon with its George are now commonly worn by Knights of the Garter as accessories of their ordinary costume; the Star and the Garter are also added in evening dress.

The *Officers* of the Order, are

The *Prelate*, always the Bishop of Winchester.

The *Chancellor*, now the Bishop of Oxford.

(The First Chancellor of the Order was RICHARD BEAUCHAMP, Bishop of Salisbury, to whom and to his successors in that See the Chancellorship was granted by a Charter of EDWARD IV. From the year 1534 till 1671, the dignity was in the hands of laymen; but it was recovered from CHARLES II for the See of Salisbury by Bishop WARD. In 1836, Berkshire, in which St. George's Chapel is situated, was attached to the Diocese of Oxford, when the Chancellorship of the Garter passed to the Bishops of that See).

Both the Prelate and the Chancellor wear the Badge of the Order attached to a blue Ribbon, with their Episcopal Robes.

The *Registrar:* the Dean of Windsor.

The *Herald: Garter King of Arms;* and the *Usher of the Black Rod.*

Knights of the Garter place after their names the Initials K.G., which take precedence of all other titles. On the death of any Knight, the Insignia which he had worn are returned by his nearest representative to the Sovereign.

Several fine examples of the monumental effigies of Knights of the Garter have been preserved; but it is singular that the effigies of EDWARD III himself, and his eldest son, the BLACK PRINCE, are without any of the insignia of their famous Order. As good specimens of their class I may specify the effigy of RICHARD BEAUCHAMP, K.G., Earl of Warwick, A.D. 1439, at Warwick; of Sir RICHARD PEMBRIDGE, K.G., about A.D. 1390, at Hereford Cathedral; of JOHN TALBOT, K.G., the great Earl of Shrewsbury, A.D. 1453, at Whitchurch, Salop; of Sir ROBERT HARCOURT, K.G., who also wears the Yorkist Collar; of an unknown knight at Hoveringham, who wears the Collar of SS; and of JOHN DE LA POLE, K.G., Duke of Suffolk, A.D. 1491, at Wingfield. Also the Brasses to Sir S. DE FELBRYGE, K.G., A.D. 1416; to Lord CAMOYS, K.G., A.D. 1424; to the Earl of ESSEX, K.G., 1483, No. 591 A, Pl. XLIII; and to Sir T. BOLEYN, K.G., A.D. 1538, at Hever, who is habited over his armour in

the full insignia of the Order. No. 290, Pl. XLIV, represents the adjustment of the Garter about the leg of the effigy of the Duke of SUFFOLK; No. 288 A, Pl. XLIII, is the Garter of Lord CAMOYS; in the Hoveringham effigy also, the adjustment of the Garter about the leg is admirably shown.

In the middle ages, the Ladies of Knights were occasionally associated with the Order of the Garter, but before the close of the sixteenth century this singular association fell into disuse. The effigies of Lady HARCOURT, the wife of Sir ROBERT HARCOURT, K.G., and of the Duchess of SUFFOLK, at Euelme in Oxfordshire, have the Garter; the former lady wears it upon her left arm, No. 292, Pl. XLIV, and the latter adjusts it about her wrist after the manner of a bracelet.

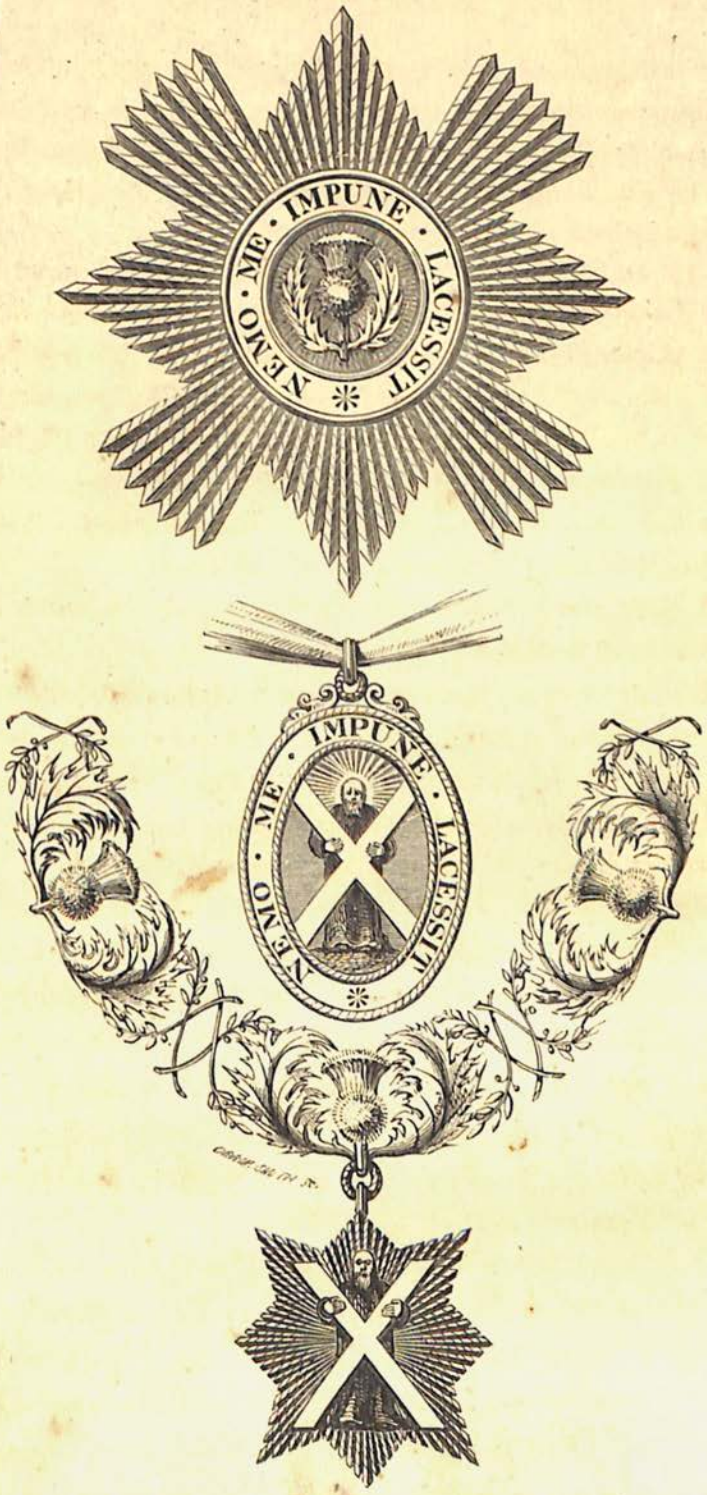
8. THE MOST NOBLE AND MOST ANCIENT ORDER OF THE THISTLE, of Scotland.

This Order is supposed to have been originally instituted at an early period of Scottish History. It now exists in conformity with the Statutes of JAMES II and Queen ANNE, the latter dated 1703. By a subsequent statute of the year 1827, the Order consists of the *Sovereign and sixteen Knights.*

The *Star* of this Order, worn on the left side, is formed of a St. Andrew's Cross of silver, with rays issuing from between the points so as to form a lozenge; in the centre, upon a field of gold is a Thistle proper, surrounded by a circle of green enamel, charged with the Motto in golden letters; No. 593, Pl. LV.

The *Collar*, of gold, consists of sixteen Thistles, alternating with as many sprigs of Rue, four in each group, interlaced, all enamelled proper; No. 593 A, Pl. LV.

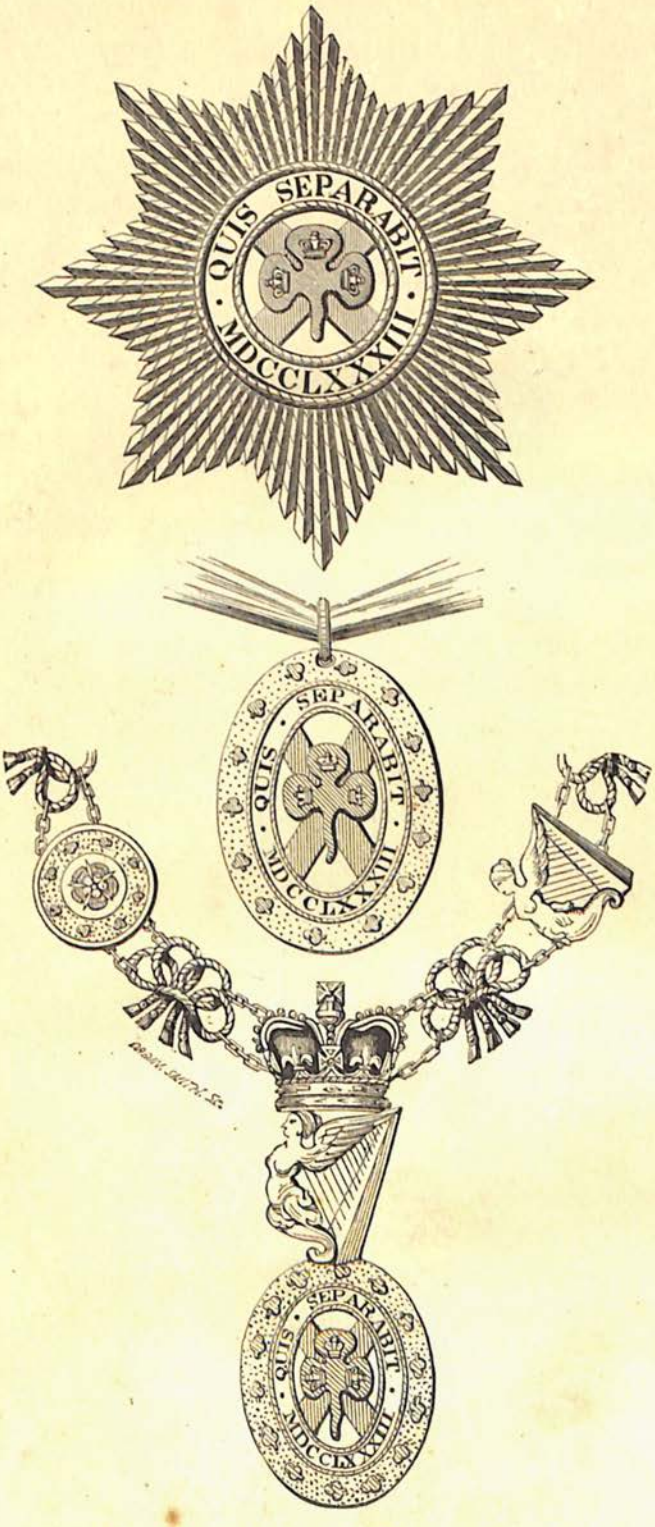
The *Jewel* or *Badge*, attached to the Collar, or worn depending from a broad dark green Ribbon which crosses the left shoulder, is formed of a Figure of *St. Andrew* of gold enamelled, his surcoat purpure, and his mantle vert, bearing before him his own Cross Saltire, the whole being irradiated with golden rays, and surrounded by an oval bearing the *Motto,*



No. 593. No. 593 B. No. 593 A. No. 593 C.

Insignia of the ORDER OF THE THISTLE. Page 306.

The Star, Collar and Badge or Jewel.



No. 594 A. No. 594 B. No. 594. No. 594 B.

The Insignia of the ORDER OF ST. PATRICK. Page 307.

The Star, Badge or Jewel, and Collar and Jewel.

"NEMO ME IMPUNE LACESSIT;" No. 593 B, Pl. LV. The Jewel is also worn as in No. 593 C.

The Order is indicated by the Initials K.T. The Insignia are returned to the Sovereign on the decease of a Knight.

The *Officers* of the Order are the *Dean*, the *Lord Lion King-of-Arms*, and the *Gentleman Usher of the Green Rod.*

9. THE MOST ILLUSTRIOUS ORDER OF ST. PATRICK, of Ireland, instituted by GEORGE III, Feb. 5, 1783, now consists of the *Sovereign*, the *Grand Master*, and *twenty-two Knights*. By the original Statutes the number of Knights was fifteen, and the Lord-Lieutenant was Grand Master.

The *Insignia* are,

The *Mantle*, made of rich sky-blue tabinet, lined with white silk, and fastened by a cordon of blue silk and gold with tassels. On the right shoulder is the *Hood*, of the same materials as the Mantle, and on the left side is the *Star*.

The *Ribbon*, of sky-blue, four inches in width, is worn over the right shoulder, and sustains the Badge when the Collar is not worn.

The *Collar*, of gold, is composed of Roses alternating with Harps, tied together with a knot of gold, the Roses being enamelled alternately white within red, and red within white, and in the centre is an Imperial Crown surmounting a Harp of gold, from which the *Badge* is suspended; No. 594, Pl. LVI.

The *Badge* or *Jewel*, of gold, is oval in form. It is surrounded with a Wreath of Shamrock, proper, on a green field; within this is a band of sky-blue enamel, charged with the *Motto* in golden letters; and within this band the *Cross of St. Patrick*, No. 61, surmounted by a Trefoil or Shamrock vert, having upon each of its Leaves an Imperial Crown. The field of the Cross is either argent, or pierced and left open; No. 594 B, Pl. LVI.

The *Motto* is "QUIS SEPARABIT, MDCCLXXXIII."

The *Star*, worn on the left side, differs from the Badge only

in being circular in form instead of oval, and in substituting for the exterior wreath of Shamrocks, eight rays of silver, four of which are larger than the other four; No. 594 A, Pl. LVI.

The Order is indicated by the Initials, K.P.

The *Officers* of the Order are,

The *Prelate*, the Archbishop of Armagh.

The *Chancellor*, the Archbishop of Dublin.

The *Registrar*, the Dean of St. Patrick's.

The *Genealogist.* The *Usher of the Black Rod.*

The *Ulster King-of-Arms.* Two *Heralds*, and Four *Pursuivants.*

10. THE MOST HONORABLE ORDER OF THE BATH.

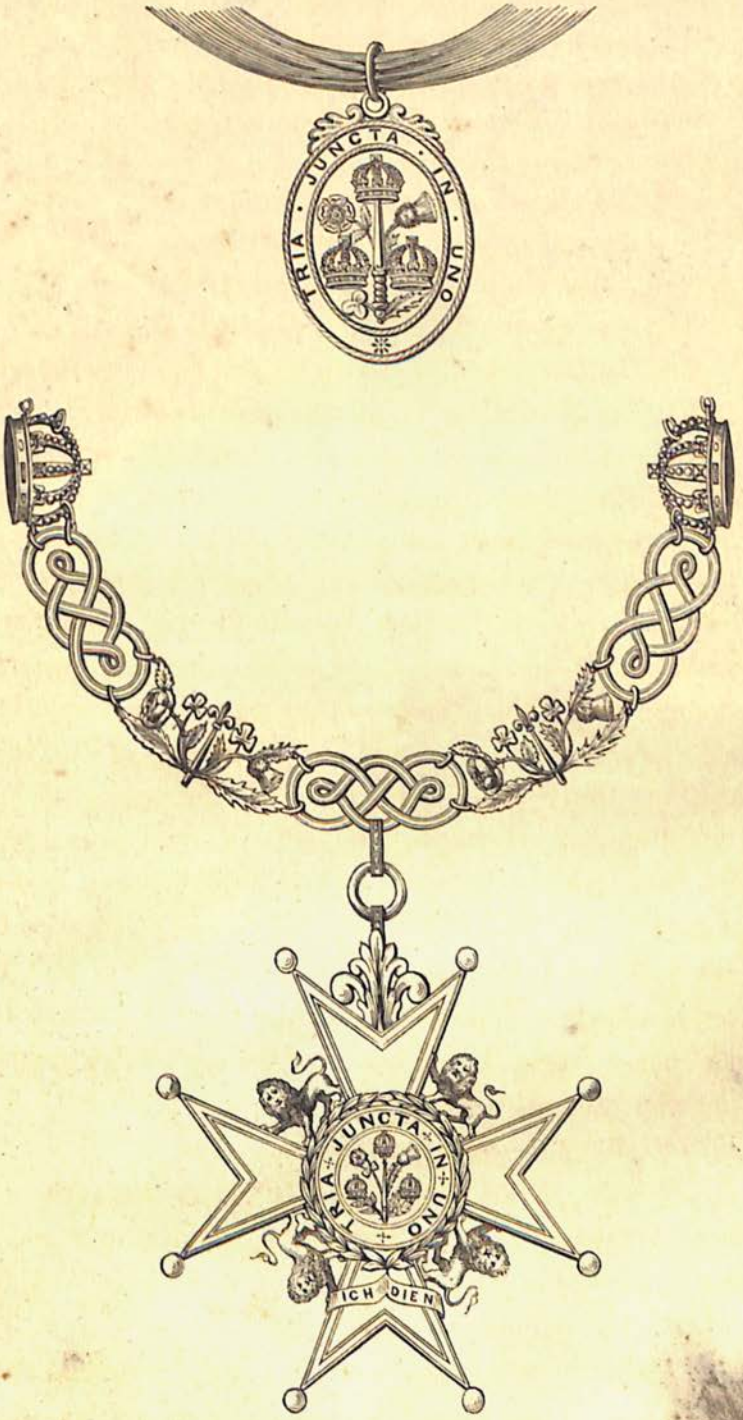
Amongst the various Rites and Ceremonies attending the ancient admission of Aspirants to the Order of Knighthood, one of the most important was the symbolical act of *Bathing.* The memory of this usage is still preserved in the title of the renowned *Order of the Bath*, though the rite itself has long ceased to be administered. The last lingering instances of conformity with the primitive observances are recorded to have taken place on the occasion of the Coronation of CHARLES II, April 23, 1661. From that period till the year 1725, the old Institution had fallen into total oblivion; and accordingly, the Order as it now exists, may be said to have been founded by GEORGE I, May 25, 1725.

In 1815 the Order was completely remodelled, and it was decreed that it should consist of Three Classes; and in 1847 it was further extended, and new statutes for the government of the Order were promulgated.

The *Order of the Bath* is now composed of

I. *Knights Grand Cross*, (G.C.B.), who form the "First Class," for both naval, military, and diplomatic service. In their number, the Sovereign, the Royal Princes, and certain distinguished Foreigners are included.

II. *Knights Commanders*, (K.C.B.), also for civil as well as military and naval service. Foreign officers may be admitted



No. 595 D. No. 595. No. 595 C.

The Insignia of the ORDER OF THE BATH. Page 309.

The Collar and Badge, and the Diplomatic and Civil Badge.

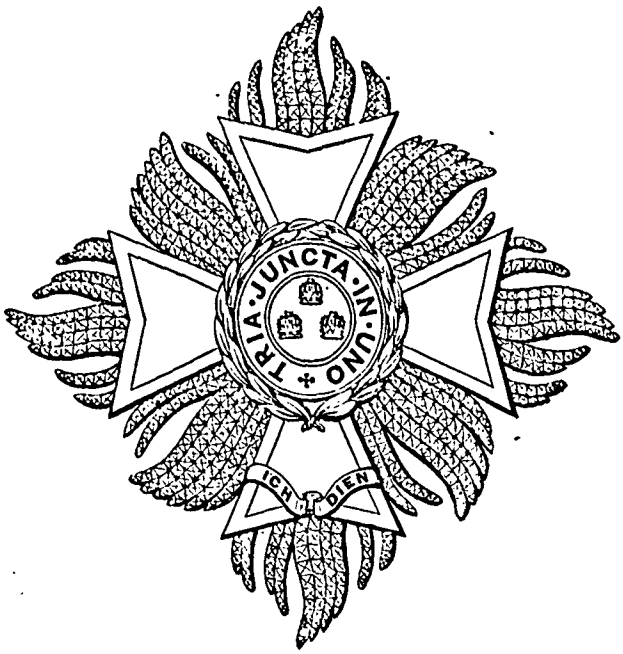
as honorary K.C.B. All Knights of this "Second Class" have the distinctive appellation of Knighthood, and they wear the Insignia of the Order.

III. *Companions of the Order*, (C.B.) both civil, naval, and military, constitute the "Third Class," and take precedence of Esquires, but are not entitled to the style and title of Knighthood.

The *Naval* and *Military Insignia* are,

The *Collar*, of gold, in weight thirty ounces, No. 595, Pl. LVII; it is composed of nine Imperial Crowns, and eight Roses, Thistles, and Shamrocks, issuing from a Sceptre, and enamelled proper, all linked together with seventeen knots enamelled argent, and having the Badge as a Pendant.

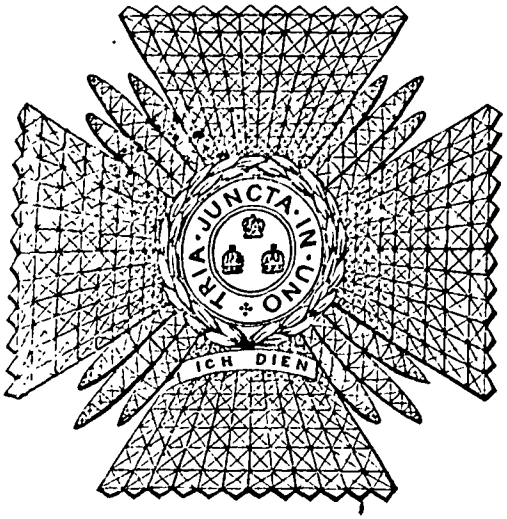
The *Star*, worn by the G.C.B., is formed of Rays of Silver, or (Jewels), thereon a golden Maltese Cross, charged with the



No. 595 A.—Star of Knights G.C.B.

same Device as the Badge. The K.C.B. *Star* omits the Maltese Cross, and is itself in its form a Cross Patée.

The *Badge* is a gold Cross of eight points, enamelled argent. In each of the four angles, a Lion of England. In the centre, within a circle, gules, charged with the Motto, the Rose,



No. 595 B.—Star of the Knights K.C.B.

Thistle, and Shamrock, issuing from a Sceptre, and alternating with three Imperial Crowns; the circle is encompassed with two branches of Laurel, which issue from an azure scroll in base, bearing in golden Letters the words, "ICH DIEN;" No. 595 C, Plate LVII.

This Badge is worn by the G.C.B. pendent from a broad *Ribbon* across the left shoulder, by the K.C.B. from a narrower *red Ribbon* from the neck, and by a still narrower *red Ribbon* from the button-hole by the C.B.

The *Diplomatic and Civil Insignia* are

The *Badge*, of gold, an oval, having the external fillet charged with the Motto and encircling the central Device of the Order. It is worn by the Three Classes with the same distinctions as the Military Badge; but the C.B. Civil Badge is smaller than the Badges of the two higher Classes; No. 595 D, Pl. LVII.

The *Star* of the G.C.B., of silver, has eight rays, and in its

centre is the red circle with the Motto, enclosing three Imperial Crowns upon a Glory of silver Rays. The *Star* of the K.C.B. is the same in form and size with that of the military K.C.B., only omitting the Laurel-Wreath round the circle with the motto, and the small Scroll with the Legend, "Ich Dien."

The *Motto* of the Order is "Tria Juncta in Uno,"—"*Three united in one*," refers as well to the union of the three realms of the United Kingdom, as to the three branches of the National Service, namely, Naval, Military, and Diplomatic or Civil.

The *Companions* of the Order, (C.B.) do not wear any other Insignia than their *Badge* with its Ribbon.

The *Stalls* of the G.C.B. are in Henry VIIth's Chapel, Westminster, with the Stall-Plates and the Banners of the Knights.

II. The Most Distinguished Order of St. Michael and St. George.

This Order was founded in the year 1818, for the purpose of bestowing honourable Distinctions upon the Natives of Malta and the Ionian Islands. The Members of the Order enjoy Rank and Precedence immediately after the corresponding Classes of the Bath, for this Order, like the Bath, is divided into *Knights Grand Cross*, *Knights Commanders*, and *Companions*.

The *Star of the Knights Grand Cross* is formed of seven rays of silver, alternating with as many small rays of gold, and having over all the Cross of St. George. In the centre, within an azure circle inscribed with the motto, is a Figure of St. Michael encountering Satan.

The *Collar* of the same Class of Knights is composed of Lions of England and Maltese Crosses alternating, and of the Monograms S.M. and S.G.; in the centre it has the Imperial Crown, over two winged Lions, counter-passant guardant, each holding a Book and seven Arrows. Opposite to these are two similar Lions. The whole is of gold, except the Crosses, which are

enamelled argent; and the several pieces are linked together with small gold chains.

The *Badge* is a Cross of fourteen points, of white enamel edged with gold, having in the centre on either side an azure circle with the Motto. On one side this circle encloses a "St. Michael," and on the other side a "St. George." The Badge is ensigned by an Imperial Crown, and it is worn by Grand Crosses attached to the Collar, or from a broad dark blue Ribbon with a scarlet stripe, passing from the right shoulder to the left side.

The *Mantle* is of dark blue satin, lined with scarlet silk fastened with cordons of blue, scarlet, and gold, and on the left side it has the Star.

The *Chapeau* is of blue satin, lined with scarlet, and surmounted by a plume of white and black Ostrich Feathers.

The *Star of the Knights Commanders* is silver of four Rays, having a Cross of eight Points set saltire-wise, and surmounted by a Cross of St. George, and having the same centre as the other Star.

The *Badge* is the same, and is worn suspended to a narrow Ribbon of the same colours from the neck.

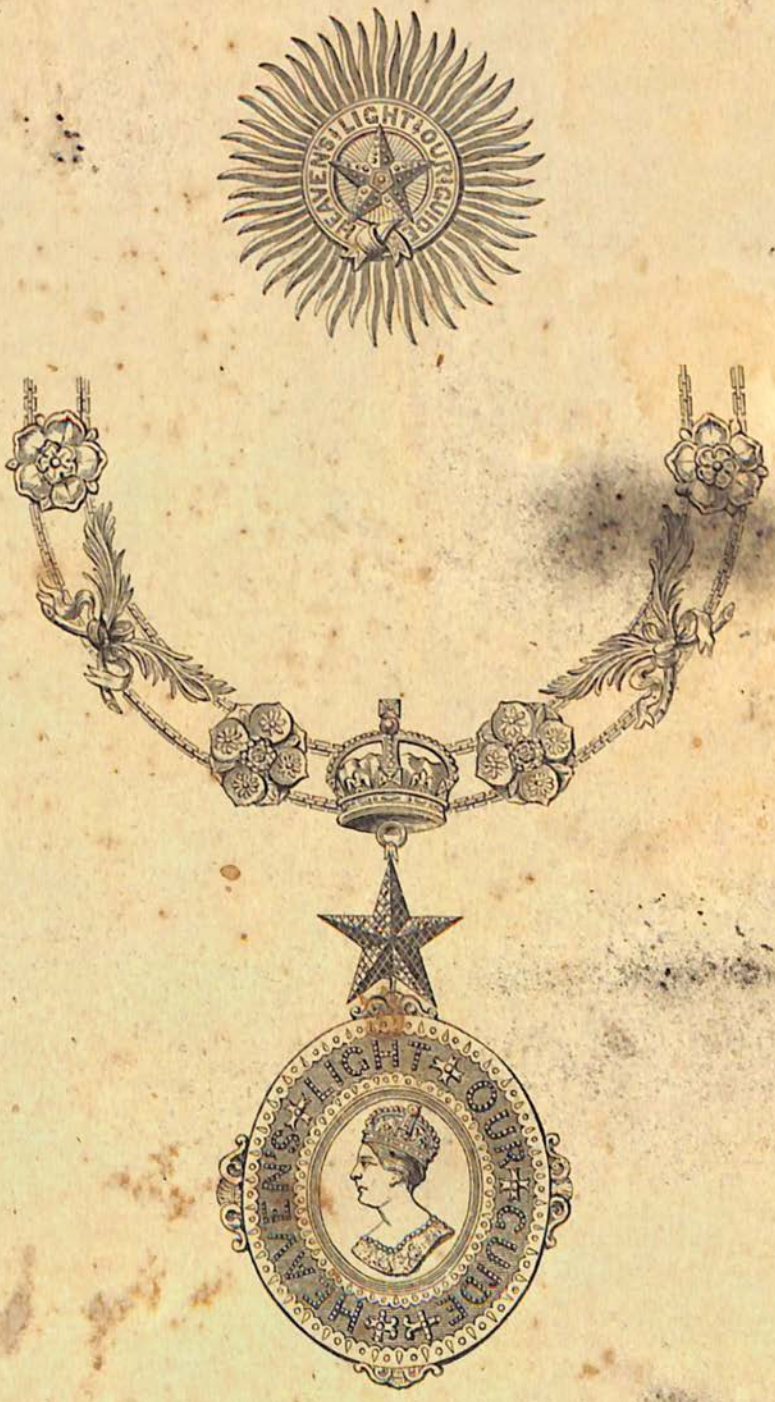
The *Companions* wear the same *Badge*, of smaller size, from a still narrower Ribbon at the button-hole.

The *Motto* of the Order is, "AUSPICIUM MELIORIS ÆVI."

In addition to the SOVEREIGN and the GRAND MASTER, the *Officers* of the Order are the *Prelate*, *Chancellor*, *Secretary*, and *King-of-Arms*.

12. THE MOST EXALTED ORDER OF THE STAR OF INDIA.

In the month of June of the year 1861, THE QUEEN instituted the new "Order of the Star of India," for the express purpose of rendering high Honour to conspicuous Loyalty and Merit in the Princes, Chiefs and People of Her Indian Empire. The Order consists of the SOVEREIGN, a *Grand Master*, always



No. 596 B. No. 596. No. 596 A.

The Insignia of the ORDER OF THE STAR OF INDIA. Page 312.

The Star, Collar and Badge.

to be the Governor-General of India, and *twenty-five Knights*, with such *Honorary Knights* as the Crown may appoint. The Knights are to include both military, naval, and civil officers, and natives of India.

The *Insignia* are,

The *Collar*, No. 596, Pl. LIX, which is composed of the heraldic Rose of England, and the Lotus Flower, and two Palm-Branches in saltire tied with a Ribbon, alternately, all of gold enamelled proper, and connected by a double golden chain. In the centre is the Imperial Crown, from either side of which the series of Devices commences with a Lotus. From the Crown depends the *Badge*, consisting of a brilliant Mullet, or Star of five Points, to which is suspended an oval Medallion containing an onyx cameo profile bust of the Queen, encircled by the *Motto* in letters of gold on an enriched Border of light blue enamel; No. 596 A, Pl. LIX.

The *Investment Badge*, to be worn pendent from a Ribbon of pale blue with white borders, is the same in Design as the *Collar Badge*, but the Star, the setting of the Cameo, and the Motto are all of Diamonds.

The *Star*, of Diamonds, is also a mullet, on an irradiated field of gold. It is surrounded by an azure fillet, bordered with gold, and charged with the Motto in Diamonds. The whole is encircled by wavy Rays of gold; No. 596 B, Pl. LIX.

The *Motto* is, "HEAVEN'S LIGHT OUR GUIDE."

13. DECORATIONS OF HONOUR.

Crosses, *Medals*, and *Clasps*, with *Ribbons* to which they should be attached, have been conferred for signal services, both naval and military. These Medals commemorate the services and the gallant actions of the Navy and Army of England in all parts of the world. *Clasps*, or small Bars, are attached to the Medal Ribbons, each bearing the name of some particular action.

The *Waterloo Medal*, now rarely to be seen, is of silver, with the Head of the Prince Regent, and a winged Victory, and the

words, "Waterloo," "Wellington." The Ribbon is crimson, with a narrow stripe of blue near each edge.

The *Crimean Medal* is silver, and is worn from a blue Ribbon with yellow edges for the Crimea itself, and from a yellow Ribbon with blue edges for the Baltic. There are separate Clasps for *Sevastopol*, *Balaklava*, *Inkerman*, and *Alma*.

In 1830 and 1831, "*Good Service Medals*" of silver were instituted, and Rules were framed for their distribution to meritorious soldiers, seamen, and marines. The Naval Medal is worn from a blue, and the Military from a crimson Ribbon.

There are many other Medals for various services in the *Peninsula*, in *India*, &c., &c.

The Name, Rank, and Regiment or Ship, of every recipient of a Medal is engraven upon it.

14. The VICTORIA CROSS, instituted by HER MAJESTY THE QUEEN in 1856, is the decoration of *eminent personal valour* in actual conflict with the enemy. It is a Maltese Cross of bronze, charged with the Imperial Crown and Crest, and has the words "FOR VALOUR" upon a scroll, No. 597, Pl. XLVI. This Cross is worn on the left breast attached to a blue Ribbon for the Navy, and to a red Ribbon for the Army. A Bar is attached to the ribbon for every act of such gallantry as would have won the Cross. This noble decoration is given only for "conspicuous bravery," without any distinction whatever of rank or other circumstance In the collection of Pictures entitled the "Victoria Cross Gallery," painted by Mr. DESANGES, the incidents—memorable in English History, which have been rewarded with Victoria Crosses, are set forth with vivid and graphic effect.

15. FOREIGN ORDERS AND MEDALS.

The Insignia of Foreign Orders of Knighthood and Medals of Honour, the gift of Foreign Sovereigns, cannot be accepted and worn by any British subject, without the express and especial sanction and authority of the QUEEN.

The Foreign Insignia and Medals that of late years have been bestowed in considerable numbers upon British officers, soldiers, seamen, and marines, are those of the *Legion of Honour of France*, and the *French Military Medal*; the *Sardinian War Medal*, and the *Order of the Medjidie of Turkey*.

16. The LEGION OF HONOUR comprehends "Grand Crosses," "Grand Officers," "Commanders," "Officers," and "Knights."

The *Decoration* is a Cross of ten Points of white enamel edged with gold; the Points are connected by a Wreath of Laurel proper, and in the centre, within an azure circle charged with the words, "NAPOLÉON III, EMP. DES FRANÇAIS," is a Head of the Emperor. The Cross is ensigned by the Imperial Crown of France, and is worn attached to a red Ribbon. The Grand Officers also wear upon the right breast a silver *Star*, charged with the Imperial Eagle. The same Star is worn on the left breast by the Knights Grand Cross, and their Cross is attached to a broad red Ribbon which passes over their right shoulder.

The *French Military Medal* is worn from a yellow Ribbon with green Borders.

17. The *Sardinian War Medal* is charged with the Cross of Savoy, and is suspended from a sky-blue Ribbon.

18. The *Turkish* ORDER OF THE MEDJIDIE has five Classes. The *Badge* is a silver Sun of seven triple Rays, the Device of the Crescent and Star alternating with the Rays. In the centre, upon a circle of red enamel is the Legend, (in the vernacular), "ZEAL, HONOUR, LOYALTY," and the date 1852, (Turkish, 1268); within this, on a golden field, the name of the Sultan. This Decoration varies in size for the various "Classes" of the Order. The First three Classes suspend the Badge round the neck from a red Ribbon having green Borders; and the Fourth and Fifth Classes wear it upon the left Breast by a similar Ribbon. A *Star*, closely resembling the

Badge, is also worn by the First Class on the left, and by the Second Class on the right breast.

19. The *Austrian* and *Spanish* ORDER OF THE GOLDEN FLEECE, having numbered many Englishmen amongst its Members, claims a brief notice in this place. Established in the year 1429 by PHILIP THE GOOD, Duke of BURGUNDY, the Order received its Statutes in 1431; and, on the marriage of MARY, daughter of CHARLES THE BOLD of Burgundy, with MAXIMILIAN of Austria, it became an Austrian in place of a Burgundian Order. Since the year 1748, this celebrated Order has been claimed, and its privileges have been exercised by both Austria and Spain. The original motto, "AUTRE N'AURAY," declaring that a Knight of the Golden Fleece would accept no other knightly distinction, shows the high estimation in which this Order was held from the time of its foundation. The decoration of the *Golden Fleece* itself is worn suspended from a *red ribbon*, or from a splendid *collar* composed of steels and flints represented as in the act of emitting sparks of fire.

20. The *Danish* ORDERS OF THE DANNEBROG and the WHITE ELEPHANT, the latter eminently distinguished throughout Europe, are now regarded with peculiar interest in England.

The ORDER OF THE DANNEBROG, or "*the Banner of the Danes*," was originally founded, A.D. 1219, by WALDEMAR II, to commemorate his having received from heaven a red banner charged with a white cross, while fighting with the pagans of Esthonia. The *Cross* of this Order is *patée*, enamelled white with red edges, surmounted by the King's cypher crowned, and having within each angle a Royal Crown. In front of the Cross, at the centre, is a crowned W, the initial of WALDEMAR; and at its extremities the words, GUD OG KONGEN, "*God and the King*." On the reverse are the three dates of the foundation of the Order, its renewal, and reform, 1219, 1671, 1808. The *Collar* is formed of the letter W and the Cross alternately,

linked together with chains of gold. This Order has four Classes:—*Grand Commanders*, *Grand Crosses*, *Commanders*, and *Knights*.

The ORDER OF THE WHITE ELEPHANT, said to have been founded early in the fifteenth century, was renewed in 1458 by CHRISTIAN I, and by him ordained to consist of thirty knights in addition to the Princes of the Royal Family. The *Badge* is an Elephant of white enamel with golden tusks, having a castle on its back. It is worn from a broad *sky-blue* watered *ribbon*, passing over the right shoulder, or from a *collar* formed of white elephants and castles. The *Star*, of eight points of brilliants, has its centre charged with the Danish Cross within a wreath of laurel in enamel.

No. 627.—White Hart lodged. Badge of RICHARD II, from his Effigy at Westminster. See pages 237 and 273.

No. 208.—Crown of Herald Kings-of-Arms.

CHAPTER XXI.

OFFICIAL AND CORPORATE HERALDRY.

At an early period in the History of Heraldry, Shields of Arms were assigned to certain *Offices*, and also to *Corporate Bodies* whether Civil or Ecclesiastical. Armorial Insignia of this Class possess many qualities and associations, which render them peculiarly attractive to students of Heraldry. So numerous are the Arms that would be comprehended under this Class, that within the limits of a general Handbook it is not possible to describe and blazon more than a very few illustrative examples. A tolerably complete *Manual of Official and Corporate Heraldry* would form a goodly volume in itself.

1. Arms of the Archbishops and Bishops, and of their several Sees. The Arms are the insignia of the Sees, and each Prelate impales the arms of his own See on the dexter side, with his own paternal arms on the sinister side.

1. Archbishops.

Canterbury: *Az., an archiepiscopal staff, in pale, or, ensigned with a cross patée arg., surmounted by a pall of the last, fimbriated and fringed gold, and charged with four crosses formées fitchées sa.* No. 255, Pl. XIV.

Fine examples exist at Canterbury, Croydon, Guilford, and All Souls College, Oxford.

YORK: *Gu., two keys in saltire arg., in chief an Imperial Crown of England.* The arms of the See of York were originally the same as those of Canterbury. The change was made about A.D. 1540.

ARMAGH: *Az., an archiepiscopal staff, in pale, arg., ensigned with a cross patée or, surmounted by a pall of the second, fimbriated and fringed gold, and charged with four crosses formées fitchées sa.*

DUBLIN: The same as Armagh. The student will observe the difference between the arms of the See of Canterbury, and those of Armagh and Dublin.

2. BISHOPS.

LONDON: *Gu., two swords, in saltire, arg., hilts and pommels or.*

DURHAM: *Az., four lions rampt., cantoned by a cross, or.*

WINCHESTER: *Gu., two keys addorsed in bend, the uppermost arg., the other or, having interposed between them, in bend sinister, a sword of the second, hilt and pommel gold.*

BANGOR: *Gu., a bend or, guttée-de-poix, between two mullets arg., pierced of the field.*

BATH AND WELLS: *Az., a saltire quarterly quartered or and arg.*

CARLISLE: *Arg., on a cross sa., a mitre labelled or.*

CHESTER: *Gu., three mitres labelled or.*

CHICHESTER: *Gu., a Prester John sitting upon a tombstone, in his left hand a mound, his right extended, all or; on his head a linen mitre and in his mouth a sword ppr.* See Chap. XXXIII.

ELY: *Gu., three crowns or.*

EXETER: *Gu., a sword, in pale, ppr., hilt or, surmounting two keys, in saltire, gold.*

GLOUCESTER AND BRISTOL: *Az., two keys in saltire or.*

HEREFORD: *Gu., three leopard's faces reversed, jessant de-lys, or.*

LICHFIELD: *Per pale gu. and arg., a cross potent and quadrate* (No. 91), *between four crosses patées, all counterchanged.*

LINCOLN: *Gu., two lions of England; on a chief az., ... Blessed Virgin, sitting, crowned and sceptred, and holding the Holy Child, or.*

LLANDAFF: *Sa., two pastoral staves, in saltire, or and arg.; on a chief arg., three mitres labelled gold.*

MANCHESTER: *Or, on a pale engrailed gu., three mitres labelled gold; on a canton of the second, three bendlets enhanced arg.*

NORWICH: *Az., three mitres labelled or.*

OXFORD: *Sa., a fesse arg.; in chief, three lady's heads, issuant arrayed and veiled, arg., crowned or; in base, an ox of the second, passant over a ford ppr.*

PETERBOROUGH: *Gu., between four crosslets fitchées, two keys in saltire or.*

RIPON: *Arg., on a saltire gu., two keys in saltire, wards towards the base, or; on a chief of the second, an Agnus Dei.*

ROCHESTER: *Arg., on a saltire gu., an escallop-shell or.*

ST. ASAPH: *Sa., two keys in saltire addorsed arg.*

ST. DAVID'S: *Sa., on a cross or, five cinquefoils of the first.*

SALISBURY: *Az., the Blessed Virgin and Child, in her left hand a sceptre, or.*

WORCESTER: *Arg., ten torteaux*, 4, 3, 2, 1.

For the arms of the Sees of Ireland and of the Colonies, I must refer to the Peerages.

3. DEANS AND CHAPTERS.

Of this group of arms I must be content to give four examples as specimens of their class.

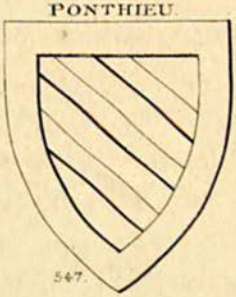
NASSAU.

538.

HANOVER.

541.

PONTHIEU.



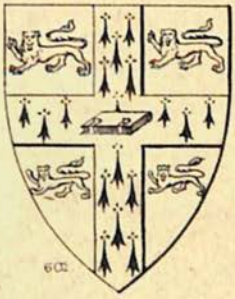
547.

OXFORD UNIVERSITY.

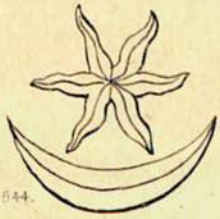
600.

545.

CAMBRIDGE UNIVERSITY.

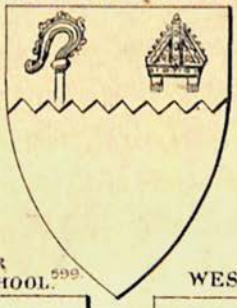


602.



544.

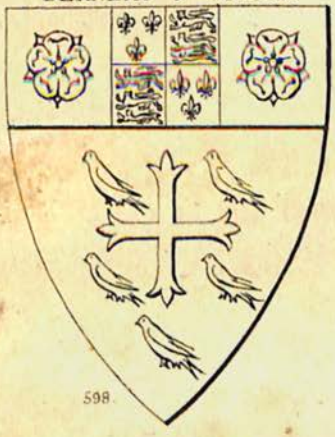
WESTMINSTER ABBEY.



546.

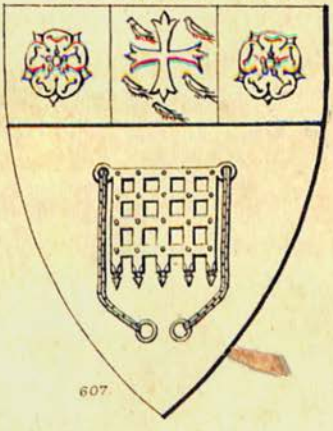
WESTMINSTER DEANERY & SCHOOL.

599.



598.

WESTMINSTER CITY.



607.

Deanery of CANTERBURY: *Az., on a cross arg. the letter X sa., surmounted by the letter I of the last.*

Deanery of YORK: *Gu., two keys in saltire addorsed arg., between three plates, two in fesse and one in base, in chief a Royal crown or.*

Deanery of WESTMINSTER? *The arms of the Confessor*, No. 78, Pl. I; *on a chief or, between two roses gu., a pale charged with France Modern and England quarterly;* No. 598, Plate XLVII.

Deanery of ST. PAUL'S: the arms of the See, having in chief the letter D gold.

4. MONASTERIES OF THE MIDDLE AGES.

Of the Arms of these Institutions, often of great interest to the student of historical Heraldry, I have space for three examples only.

The Abbey of ST. ALBAN: *Az., a saltire or*, No. 633, and No. 466, Pl. LI.

WESTMINSTER ABBEY: *az., on a chief indented or, to the dexter a pastoral staff in pale, and to the sinister a mitre gu.;* No. 599, Pl. XLVII.

CASTLE-ACRE PRIORY, Norfolk: *Ary., a cross chequée or and az., between twelve crosslets fitchées sa.* This cross chequée indicates the close connection that existed between Castle-Acre Priory and the family of the De Warrennes.

5. UNIVERSITIES AND COLLEGES.

UNIVERSITY OF OXFORD: *Az., on a book open ppr., garnished or, having on the dexter side seven seals gold, the words* DOMINUS ILLUMINATIO MEA, *between three crowns of the last;* No. 600, Pl. XLVII.

UNIVERSITY College, Oxford, (A.D. 872 and 1219): *Az., a cross patonce between four martlets or.*

BALLIOL College, (A.D. 1263 and 1284): *gu., an orle arg.*

MERTON College, (A.D. 1274): *Or, three chevronels, per pale, the first and the third az. and gu., the second counterchanging the same tinctures.*

WORCESTER College, (A.D. 1283 and 1713): *Or, two chevrons gu., between six martlets sa.*, 3, 2, *and* 1.

EXETER College, (A.D. 1316 and 1404): *Arg., two bends nebulée gu., within a bordure of the second, charged with eight pairs of keys addorsed and interlaced in the rings, the wards in chief.*

ORIEL College, (A.D. 1323): *England, within a bordure engrailed arg.*

QUEEN'S College, (A.D. 1340): *Or, three eagles displayed gu.*

NEW College, (A.D. 1379): *Arg., two chevrons sa., between three roses gu.*, impaling the arms of the See of Winchester, the whole within a Garter of the Order ensigned with a Mitre.

LINCOLN College, (A.D. 1429 and 1479): *per pale of three;* 1. *barry of six arg. and az., in chief three lozenges gu.*, for HUGH FLEMING, Bishop of Lincoln, first Founder; 2. *on a field arg., the arms of the See of Lincoln ensigned with a mitre;* 3. *vert, three stags tripping arg., attired or*, for THOMAS SCOTT, Archbishop of York, second Founder.

ALL SOULS College, (A.D. 1437): *Or, a chevron between three cinquefoils gu.*

MAGDALEN College, (A.D. 1456): *Lozengée erm. and sa., on a chief of the last three lilies slipped arg.*

BRAZEN-NOSE College, (A.D. 1515): *Per pale of three;* 1. *arg., a chevron sa., between three roses gu., barbed vert, seeded or*, for WILLIAM SMITH, Bishop of Lincoln, Founder; 2. *See of Lincoln;* 3. *quarterly*, 1 *and* 4, *arg., a chevron between three bugle-horns stringed sa.;* 2 *and* 3, *arg., a chevron between three crosses-crosslets sa.*

CORPUS CHRISTI College, (A.D. 1516): *Per pale of three;* 1. *az., a pelican in its piety or*, for RICHARD FOX, Bishop Winchester, Founder; 2. *See of Winchester;* 3. *sa., a chevron or,*

IRELAND.

537 A.

597.

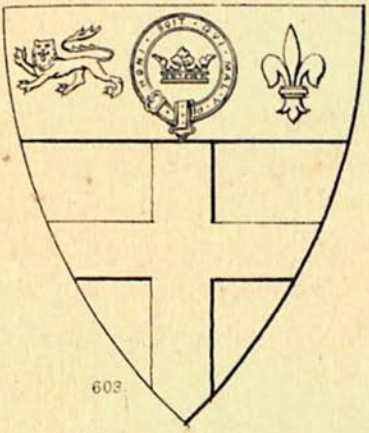
CREST OF SCOTLAND.

567.

VICTORIA CROSS.

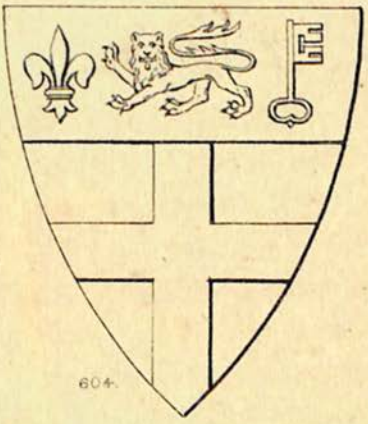
ARMS OF THE HERALDS.

GARTER.



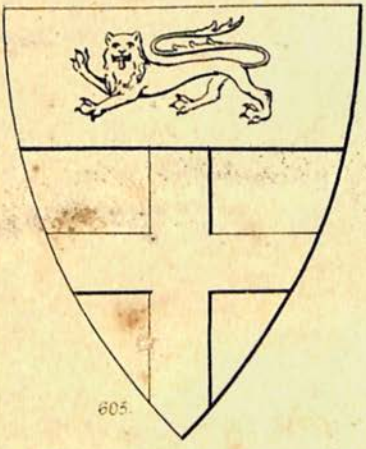
602.

NORROY.



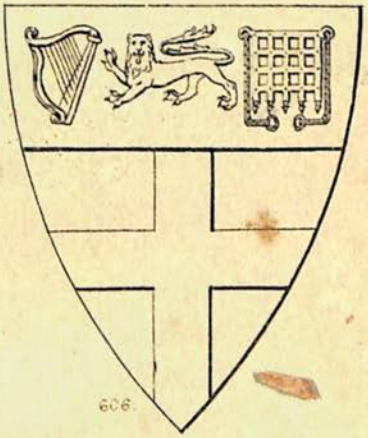
604.

CLARENCIEUX.



605.

ULSTER.



606.

between three owls arg., on a chief or as many roses gu., for Bishop OLDHAM.

CHRIST CHURCH College, (A.D. 1532 and 1546): *Sa., on a cross engrailed arg., a Lion pass. gu., between four Leopard's faces az.; on a Chief or, a Rose of the third, barbed vert, seeded of the fifth, between two Cornish choughs ppr.*

TRINITY College: (Founded—the first after the Reformation—by Sir THOMAS POPE, in 1556):

ARMS: *Per pale or and az., on a chevron, between three Griffin's heads erased, four Fleurs-de-lys, all counterchanged.*

CREST: *Two Griffin's heads addorsed, issuing from a crest-coronet, per pale or and az., counter-changed.*

ST. JOHN'S College, (A.D. 1557): *Gu., on a canton erm. a lioncel rampt. sa.; a bordure of the last charged with eight estoiles or; on the fesse point an annulet gold, for difference.*

JESUS College, (A.D. 1571): *Az., three stags tripping arg.*

WADHAM College, (A.D. 1613): *Gu., a chevron between three roses arg.*, for WADHAM; impaling, *gu., a bend or, between three escallops arg.*, for PETRE.

PEMBROKE College, (A.D. 1620): *Per pale az. and gu., three lions rampt. arg.; a chief per pale or and arg., charged with a rose gu. to the dexter, and to the sinister a thistle vert.*

UNIVERSITY OF CAMBRIDGE: *Gu., on a Cross erm., between four lions of England, a Bible lying fesse-wise or, clasped and garnished gold, the clasps in base;* No. 601, Pl. XLVII.

ST. PETER'S College, Cambridge, (A.D. 1256): *Or, three pallets gu., within a bordure of the last charged with eight ducal coronets or.*

CLARE Hall, (A.D. 1326; Foundress, ELIZABETH, daughter of Earl GILBERT DE CLARE, and wife of JOHN DE BURGH, Earl of ULSTER): *De Clare* impaling *Ulster, the whole within a bordure sà., guttée d'or.*

PEMBROKE Hall, (A.D. 1343; Foundress, MARY DE CHASTILLON, wife of Earl AYMER DE VALENCE); *De Valence* dimidiating

Chastillon,—vair, three pallets gu., on a chief or a label of three points az.

Corpus Christi College, (A.D. 1351): *Quarterly, 1 and 4, gu., a pelican in its piety ppr.; 2 and 3, az., three lilies arg.*

Trinity Hall, (A.D. 1351): *Sa., within a bordure engrailed, a crescent erm.*

Queen's College, (A.D. 1441): The Arms of the Foundress, Queen Margaret of Anjou, No. 352, Pl. XXIII.

King's College, (A.D. 1441; the Grant of Arms direct from King Henry VI, by patent under the Great Seal, A.D. 1449),—*Sa., three roses arg., barbed vert, seeded or; on a chief per pale az. and gu., a fleur-de-lys and a lion or.*

Catherine Hall, (A.D. 1497): *Gu., a Catherine-wheel or.*

Jesus College, (A.D. 1597): *Arg., on a fesse between three cock's heads erased sa., crested and wattled gu., a mitre or, all within a bordure of the third, charged with eight ducal coronets gold.*

Christ's College, (A.D. 1505): *France Modern and England, within a bordure componée arg. and az.*; No. 479, Pl. XXXII.

St. John's College, (A.D. 1508): No. 479, Pl. XXXII.

Magdalen College, (A.D. 1541): *Quarterly, per pale indented or and az.; in the 1st and 4th quarters, a bend of the second, frettée, between two martlets, gold; in the 2nd and 3rd quarters, an eagle displayed of the first.*

Trinity College, (A.D. 1546): *Arg., a chevron between three roses gu., barbed vert, seeded or; on a chief of the second, a Lion of England between two Bibles pale-wise gold, clasped and garnished of the last, clasps to the dexter.*

Gonville and Caius College, (A.D. 1548): *Arg., on a chevron between two couple-closes sa., three escallops or,* for *Gonville;* impaling the arms of *Caius*, of which the original grant from Dalton, Norroy of Arms, runs thus—"*Golde, semyed with flowre gentle, in the myddle of the cheyfe sengrene, resting upon the heads of ij serpentes in pale, their tayles knytte together, alle in*

proper color, restinge upon a square marble stone vert, betwene their brestes a book sable, garnished gewles, buckles or; betokening by the book Learning, by the ij serpentes uppon the square marble stone, Wisdom and Grace, founded and stayed upon Vertue's stable stone; by sengrene and flowre gentle Immortalitie that never shall fade, as though thus I shulde say, Ex prudentia et literis, virtutis petra firmatis, immortalitas; that is to say, By wisdome and learning, graffted in grace and vertue, men come to immortalitie." The impaled arms are within a *Bordure componée arg. and sa.*

EMMANUEL College, (A.D. 1584): *Arg., a lion rampt. az., holding in his dexter paw a chaplet of laurel vert, in chief the word* EMMANUEL *gold charged upon a scroll sa.*

SIDNEY SUSSEX College, (A.D. 1595): *Arg., a bend engrailed sa.,* for *Radcliffe;* impaling, *or, a pheon az.,* for *Sidney.*

DOWNING College, (A.D. 1800): *Barry of eight arg. and vert, a griffin segreant or, within a bordure az., charged with eight roses of the first, barbed and seeded ppr.*

6. PUBLIC SCHOOLS.

ETON COLLEGE, (A.D. 1440): *Az., three lilies, slipped and leaved,* 2 *and* 1, *arg.; on a chief per pale az. and gu., a Fleur-de-lys of France, and a Lion of England.*

Amongst the Archives of Eton is the original Grant of Arms by HENRY VI. It is one of the most beautiful examples of Blazonry that I have ever seen, and it remains in perfect preservation. The Seals appended to this and to other documents at Eton are of the highest interest.

WINCHESTER SCHOOL: The same arms as NEW COLLEGE, Oxford.

7. The College of Arms, or Herald's College, London.

Arms: *Arg., a Cross of St. George, cantoning four doves, their dexter wings elevated and inverted az.* No. 602, Chap. XXVII.

Crest: *From a crest-coronet or, a dove rising az.*

Supporters: *Two lions rampt. guard. arg., ducally crowned or.*

These insignia are derived from Wriothsley, one of the early Garters.

8. The Herald Kings-of-Arms.

Garter: *Arg. the Cross of St. George; on a chief az., a ducal coronet encircled with a garter of the Order, between a Lion of England and a fleur-de-lys all or.* No. 603, Pl. XLVI.

Norroy: *Arg., the Cross of St. George; on a chief per pale az. and gu., between a fleur-de-lys and a key, the latter pale-wise, a Lion of England crowned, all or.* No. 604, Pl. XLVI.

Clarencieux: *Arg., the Cross of St. George; on a chief gu., a Lion of England, crowned or.* No. 605, Pl. XLVI.

Ulster: *Arg., the Cross of St. George; on a chief az., between a harp and a portcullis, a Lion of England, all or, the harp stringed of the first.* No. 606, Pl. XLVI.

9. Municipal Corporations.

London: Arms, No. 139, p. 57: *Arg., the Cross of St. George cantoning a sword erect gu.*

Crest: *A dragon's wing, expanded to the sinister, arg., ensigned with a cross of St. George.*

Supporters: *Two Dragons vert, their wings expanded arg., and each charged with a cross gu.*

Motto: Domine, Dirige Nos. (At page 42 I have inadvertently blazoned the *sword* that appears in the Metropolitan shield as a *dagger*, and the popular legend of the association

between this particular dagger and the Lord Mayor Walworth is there also repeated. I am thankful for the friendly correction which enables me here to rectify this error, and to describe the sword in the arms of the City as the symbol of ST. PAUL, the patron saint of London).

Examples: Brasses at STANDON, A.D. 1477; Walthamstow, A.D. 1545; and Much Hadham, A.D. 1582: The Guildhall, London, &c.

WESTMINSTER: *Az., a portcullis or; on a chief of the second, the arms of the Confessor blazoned on a pale, between two roses gu.* No. 607, Pl. XLVII.

CANTERBURY: *Arg., on a chevron gu., between three Cornish choughs ppr., a Lion of England.*

YORK: *Arg., on a cross of St. George, five Lioncels of England.* (See a Brass in St. Cross Church, York). The Great Seal of the City has this Seal between two Ostrich Feathers scrolled.

OXFORD: *Per fesse arg. and barry wavy az. and of the first, an ox passant gu., armed and unguled or.* Or thus, *Arg., in base a ford of water ppr., through which an ox gu., armed and unguled or, is passing.*

NORWICH: *Gu., a castle triple towered or, and in base a Lion of England.*

BRISTOL: *Gu., a castle on a mount by the sea-side, a ship under full sail passing by, all ppr.* See the Brass to JOHN CUTTE, Mayor of Bristol, A.D. 1575, at Burnet, Somersetshire.

The Crests, Supporters, and Mottos, except in the instance of London, are omitted, and it must be understood that the examples blazoned are simply specimens of their several classes.

The FRATERNITY OF THE TRINITY HOUSE, London; Incorporated by HENRY VIII, A.D. 1515.

ARMS: *Arg., a Cross of St. George, between four ships of*

three masts under full sail, upon waves of the sea ppr., each bearing an ensign and pendant gu.

CREST: *A demi-lion rampt. guard. regally crowned or, holding in his dexter paw a sword erect gu., hilted and pomelled or;* No. 168, Pl. XIV.

10. COMMERCIAL COMPANIES AND GUILDS.

These important Institutions, the sources from which the great stream of English Commerce has flowed onwards with ever increasing strength, take us back to the grand heraldic era of King EDWARD III, by whom regular Armorial Bearings were assigned both to the Associations of Merchants, and to the Fraternities of Craftsmen and Traders. And these Coats of Arms of the Companies to which they belonged were quartered, in many instances, with their *Merchants' Marks*, by enterprising individuals, a practice that was regarded with much jealousy by the Heralds, inasmuch as thus Merchants' Marks indirectly vindicated their claim to be regarded as a species of heraldic Blazonry, and Heraldry itself was constrained to extend its range beyond the exclusive limits of Chivalry.

Many examples of the Arms of the Early Companies or Guilds exist, particularly in Brasses, to which I refer the student. I proceed to blazon the arms of the more important of these Institutions.

1. The MERCHANTS OF THE STAPLE OF CALAIS, incorporated by EDWARD III: *Barry undée of six arg. and az., on a chief gu., a Lion of England.* Example: Standon, Herts, A.D. 1477. No. 304, Pl. XIII.

2. The MERCHANTS ADVENTURERS, OR HAMBURGH MERCHANTS, received their original Charter from EDWARD I: *Barry undée of six arg. and az., a chief quartered gu. and or; in the 1st and 4th quarters a Lion of England, and in the 2nd and*

3rd quarters two Lancastrian Roses. Example: The Brass to John Terri, A.D. 1524, St. John's, Maddermarket, Norwich, which has the arms of the Company quartered with the "Mark" of John Terri himself; No. 305, Pl. XIII.

3. The EAST INDIA MERCHANTS, incorporated by Queen ELIZABETH: *Az., three Ships under full sail on the sea ppr., their Sails, Ensigns, and Pendants all charged with the Cross of St. George; on a chief arg., between two Lancastrian Roses, a pale quarterly of the first and gu., bearing a Fleur-de-lys of France and a Lion of England.* Example: The Brass to the Navigator, John Eldred, A.D. 1632, at Great Saxham, Suffolk. Upon this same Brass are the Arms of the *Levant* and *Russia Merchants'* Companies.

4. The LEVANT, or TURKEY MERCHANTS: *Az., between two Rocks, a Ship under full sail on the sea ppr., the Sails, Ensign, and Pendants charged with the Cross of St. George; a chief engrailed or; in base, a sea-horse.*

5. The RUSSIA MERCHANTS: *Barry wavy of six arg. and az.; over all a Ship under full sail ppr., the sails, &c., charged with the Cross of St. George, all between three bezants; on a chief or, between two Lancastrian Roses, a pale gu., bearing a Lion of England.*

6. THE MERCHANTS ADVENTURERS OF BRISTOL: *Barry wavy of eight arg. and az., over all a bend or, charged with a dragon passant, with wings addorsed and tail extended, vert; on a chief gu., between two bezants, a Lion of England.*

The Arms of the TWELVE GREAT LONDON COMPANIES or GUILDS, are as follow:

1. The MERCERS' COMPANY, incorporated A.D. 1394: *Gu., a Demi-Virgin, couped below the shoulders, ppr., vested or, crowned with an Eastern Crown, her hair dishevelled, and wreathed about her temples with roses of the second, issuing from clouds, and all within an orle of the same, ppr.* Example: Higham Ferrers, Northants, A.D. 1504.

2. The GROCERS, (A.D. 1346): *Arg., a chevron gu., between nine cloves sa.* Example: Finchley, Middlesex, A.D. 1610.

3. The DRAPERS, (A.D. 1332 and 1364; Arms, 1439): *Az., three Clouds, radiated, ppr., each adorned with a triple Crown or, cap gu.* Example: Walthamstow, Essex, A.D. 1543.

4. The FISHMONGERS. (The *Stock* and *Salt Fishmongers'* ancient Companies combined, and their separate Arms united on a single Shield, A.D. 1534): *Az., three dolphins naiant, in pale, arg., finned and ducally crowned or, between two pairs of lucies in saltire, (the sin. surmounting the dext.), over the nose of each lucy a ducal coronet gold: on a chief gu., three pairs of keys, endorsed in saltire, of the last.* Example: Woburn, Bucks, A.D. 1520.

5. The GOLDSMITHS, (A.D. 1327): *Quarterly, 1 and 4 gu., a leopard's face or; 2 and 3, az., a covered cup, and in chief two buckles, their tongues fesse-wise, points to the dext., all of the second.* Example: Datchet, Bucks, A.D. 1593.

6. The MERCHANT TAILORS, (A.D. 1466 and 1503): *Arg., a royal tent, between two parliament robes, gu., lined erm., the tent garnished and the tent-staff and pennon all or; on a chief az., a Lion of England.* Example: St. Martin Outwich, London, A.D. 1500.

7. The SKINNERS, (A.D. 1327 and 1395): *Erm., on a chief gu., three Prince's coronets, composed of crosses patées and fleurs-de-lys, or, with caps of the first, and tasselled of the last.* Example: Skinner's Hall.

8. The HABERDASHERS, (A.D. 1447, Arms in 1571): *Barry nebulée of six arg. and az., over all a bend gu., charged with a Lion of England.* Example: St. Andrew Undershaft, London, A.D. 1571.

9. The SALTERS, (A.D. 1364 and 1530, Arms in 1530): *Per chev. az. and gu., three covered cups, or salt-sprinklers, arg.* Example: All Hallows', Barking, London, c, 1535.

10. The IRONMONGERS, (A.D. 1462): *Arg., on a chevron gu.,*

three swivels or, (the central one palè-wise, the other two in the line of the ordinary,) between as many steel gads az. Example: Ironmongers' Hall.

11. The VINTNERS, (A.D. 1365 and 1437): *Sa., a chevron between three tuns arg.* Example: Vintners' Hall.

12. The CLOTHWORKERS, (A.D. 1482 and 1528, Arms in 1530): *Sa., a chevron erm., between two habicks in chief arg., and a tezel slipped in base or.* Example: Clothworkers' Hall.

To these, as examples of the other Companies of London, I add the Blazon of three other Shields of the same class.

1. The PAINTERS-STAINERS, or PAINTERS: *Quarterly, 1 and 4, az., three shields, 2 and 1, arg.; 2 and 3, az., a chevron, between three phœnix' heads erased, or.* Example: Painters' Hall.

2. The STATIONERS, (A.D. 1556): *Az., on a chevron or, between three Bibles lying fesse-wise gu., garnished, leaved, and clasped gold, (clasps to the base), an eagle rising ppr., enclosed by two Lancastrian Roses; from the chief of the shield, a demi-circle of glory edged with clouds ppr., therein a Dove displayed, about its head a circle arg.* Example: Brass to JOHN DAY, printer, A.D. 1564, Little Bradley, Suffolk.

3. The BREWERS: *Gu., on a chevron arg., between three pairs of barley-garbs in saltire or, three tuns sa., hooped of the third.* Example: at All Hallows, Barking, London, A.D. 1592.

Arms were also granted, at the following periods, to several other Civic Companies; as, to the TALLOW CHANDLERS, A.D. 1456; to the UPHOLDERS, in 1465; to the CARPENTERS, in 1466; to the WAX-CHANDLERS, in 1484; to the WEAVERS, in 1490; to the COOPERS, in 1509; to the PLASTERERS, in 1546; to the ARMOURERS, in 1556; and to the APOTHECARIES, in 1617.

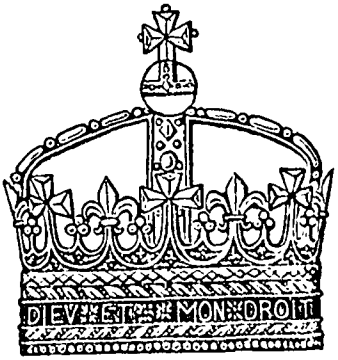
11. The PRINCIPALITY OF WALES.

Arms: *Quarterly, 1, 4, gu., a lion pass. guard. or; 2, 3, or, a lion pass. guard. gu.;* No. 697, Pl. LX. The arms are thus

given in "Regal Heraldry" upon an achievement of Queen ELIZABETH; but on the secretum of OWEN GLENDWYR, as Prince of Wales, A.D. 1404, the lions are all blazoned *rampant*; No. 698, Pl. LX, (*Archæologia*, XXV, 619). As Princes of Wales, EDWARD PLANTAGENET, son of EDWARD IV, and ARTHUR TUDOR, son of HENRY VII, bore, as the arms of the Principality, *arg., three lions coward, in pale, gu.*; (see pages 57 and 233; also Chap. XXIV, Section 1), No. 699, Pl. LX. This last Coat is said to have been sometimes assigned specifically to *North Wales*, while the arms of *South Wales* would be either No. 698, or No. 697. (See p. 290, and Chapter XXXIII.)

Shields of Arms are considered to belong to the different COUNTIES of the United Kingdom, and they are habitually used in documents and publications having a direct reference to the several Counties. It is difficult, however, to understand how a County can be supposed either to have a corporate existence, or to be able to bear Arms. Accordingly, I do not include in this chapter the so-called Arms of the Counties—arms which appear to have been adapted from the heraldic insignia of the early Earls or Counts.

In this Chapter, had I been enabled to have extended it as fully as I should have desired, I should have included a complete series of those arms of which I have given only a few selected examples; and I should also have added several other groups, that would have comprehended the heraldic insignia of the Regiments of the British Army, of our various National and Public Institutions and Associations, and of the most important of the incorporated Companies of our own times. I cannot resist adding the Mottos of the ROYAL ARTILLERY and the ROYAL MARINES—the former, with the Royal Arms and a gun, have the words UBIQUE, and QUO FAS ET GLORIA DUCUNT; and, with a representation of the terrestrial globe, the latter have these words—PER MARE, PER TERRAS.



No. 556.—Crown of HENRY VII, King's College Chapel, Cambridge.
See p. 287.

CHAPTER XXII.

ARCHITECTURAL HERALDRY.

ENGLISH Heraldry and the Gothic Architecture of England arose and flourished together. From the first they acted in concert, and their allied action has always been productive of the happiest results. From the edifices that the Gothic of the Middle Ages has left, as its own most fitting memorial, we learn many of not the least valuable of our lessons in early Heraldry. And it is from a thoughtful study of the manner in which the old alliance between Heraldry and Gothic Architecture expressed itself in the Architectural Heraldry of the Plantagenet and Tudor eras, that we determine both the character and the range of our own Architectural Heraldry, in the revived Gothic Architecture of the present day.

Itself essentially an historical Art, Architecture, through the agency of other Arts working in close association with it, aspires to become a stone-inscribed History. Such co-operation necessarily implies that every historical accessory

should be in consistent harmony with the style of Architecture with which it would be associated. Classic Architecture, accordingly, requires that every historical allusion should be made through its own medium. Whatever Heraldry it may recognise, must be a Heraldry that derives its imagery from classic sources, and embodies its symbolism in classic guise. Alike in sentiment, in feeling, and in expression, the historical element of Classic Architecture must be thoroughly classic, and consequently it is impossible that any edifices erected in this style should be rendered historical of England. At any rate, it is not possible to write English History upon a classic edifice, with a free and a legible hand, or even in English characters, and in keeping with English traditions and associations. The style peremptorily refuses to concede to English History more than a paraphrase and a translation after the classic manner.

On the other hand, that Architectural Heraldry which records English History with the most consistent and emphatic expressiveness, is an element of Gothic Architecture. Without it the style is imperfect. It carries out its ideas. It is the inexhaustible source of its happiest decorations. By it the Gothic realizes the peculiarly historical attributes of its own character. And, as the style is itself of universal applicability, free in action, and elastic in the development of its principles—so also Heraldry provides for the Gothic Architect, (and particularly when employed upon public and national works,) the most comprehensive and the most plastic of symbolism. Such being the case, it is a matter for equal surprise and regret that Architectural Heraldry should hitherto have been so generally neglected, even by some of our Gothic Architects. It is to be hoped that the time at length has come, in which both Architects themselves, and all who feel a real interest in their great Art, will bestow at least a portion of their regard upon Heraldry in its special relation to Architecture. From

mediæval Heraldry they will find that the Heraldry, which it is for them to introduce and to incorporate into their Gothic Architecture, must be derived. But here, as in the instance of the Architecture itself, it is not a blind following, and much less is it a mere inanimate reproduction of mediæval Heraldry, and a reiteration of its forms and usages, that will enable our Architects to render their Architecture historical through a Heraldry of its own. What they have to do is to study the old Heraldry, to familiarise themselves with its working, to read its records with ease and fluency, and to investigate the principles upon which it was carried out into action. And having thus become Heralds through having attained to a mastery over mediæval Heraldry, our Architects will devote themselves to the development of a fresh application of Heraldry in their own Architecture. The mediæval authorities will have taught our Architects both what Heraldry is able to accomplish, and the right system for its operation; and then with themselves will rest the obligation to produce a Heraldry that shall be truly their own, and to associate it with the Gothic Architecture of to-day.

In their treatment of heraldic devices and compositions, I assume that our Architects would avoid every early conventionalism, which could detract from the artistic excellence of their works. Good drawing and truthful expression are in perfect keeping with the best and purest Heraldry, as an absolute harmony necessarily exists between the noblest of Architecture and of Sculpture and Painting. What I venture to designate an archaic system of rendering their figures, certainly does not vitiate the Heraldry of the early Heralds: but then their Heraldry would have been equally good, had their figures been faultless as works of Art. And though we may produce good Heraldry without good Art, still our Heraldry will never lose anything through an alliance with the most perfect Art; and in the instance of our Architectural Heraldry, the very highest

artistic merit is a positive condition of excellence. I am aware that there exist individuals prepared to maintain that good Heraldry implies bad Art. To such persons I cannot concede any authority to pronounce an opinion even upon good Heraldry; but, in illustration of my own sentiments, I refer them to the Supporters of the Royal Shield of England, as they appear at the entrance to Buckingham Palace; and I ask whether in their opinion that Lion and that Unicorn would discharge their heraldic duties with less complete heraldic efficiency, had they been sculptured after drawings by Sir Edwin Landseer, (supposing that great artist sometimes to be in an heraldic mood,) instead of being such outrageous burlesques upon both Art and Heraldry as have been permitted to intrude themselves under the very eyes of their Sovereign?

It is a singular circumstance, the causes of which it is by no means necessary now to investigate, that Heraldry is invariably felt to be one of the most interesting of studies by those who have bestowed some thought upon it, while by almost all who are absolutely unacquainted with it it is held to be dry and uninviting, if not actually repulsive. Whatever the feeling generally entertained for them, the peculiar value of heraldic devices for purposes of decoration in Gothic Architecture, and their happy facility for adaptation to almost every possible condition, may justly claim for Architectural Heraldry the studious, and therefore the cordial regard of every Gothic Architect. Without Heraldry, historical sculpture in Architecture must ever act at disadvantage. The two in union enable the Architect to work with full powers. For Heraldry comes in readily on innumerable occasions when sculpture, properly so called, would be inadmissible. It enriches subordinate architectural details with characteristic decoration, by the very process which gives to them a meaning; and thus it inscribes those details with an historical record. In the more important members of an edifice, also, Heraldry is equally ready to exert

faculties fully adequate to all that they can require. If it be desired to identify an architectural work with a single person or with a particular family, Heraldry knows well how to symbolize with distinctness and precision the solitary impersonation, or the kindred group. Or should the edifice be one directly connected with the nation, either in some department of the Government, or in the administration of some far-off colony or dependency—Heraldry here is not found wanting; but, in union with sculpture, it carries around the entire building its historical series of much-conveying symbols; and from basement to parapet the Architecture is eloquent of the men, who have taken a part in rendering their country the great and honoured England that she is.

Amongst the practical lessons that Architects will learn from the early Heralds, when they worked with the Architects of their own day, are those that will impress upon their minds the rule that shields and niches are never to be introduced into architectural compositions for their own sake alone, but that every shield is to be charged with its proper bearings, and every niche is to contain a becoming statue. They will also learn that heraldic insignia are always to be introduced with a definite purpose; that each class of devices has certain functions peculiar to itself, and that the skilful architectural Herald will always be able to adapt the devices and compositions of Heraldry to every condition and circumstance of each particular edifice. In the accessories of buildings also, as well as in their structural decorations, Heraldry is ever ready to provide the most felicitous of ornamentation. In Stained Glass, heraldic designs, and the heraldic treatment of all designs are of the utmost value and the greatest interest. In Tile Pavements, Heraldry is equally efficient. The Heraldry of the early tiles at Malvern, Gloucester, Worcester, Westminster, and many other places, abounds alike in historical information, and in practical suggestions. And again, the engraven and inlaid

stone pavements that have just been revived by Clayton and Bell with such happy effect, may derive from Heraldry an infinite series of always appropriate and graphic designs. Architectural wood-carvers, in like manner, will find similar advantages in a close alliance with Heraldry. It is the same with architectural metal-workers, and with every artist and craftsman that the Architect summons to work with him in the realization of his compositions: Architectural Heraldry abounds with direct teaching and indirect suggestions available alike by them all.

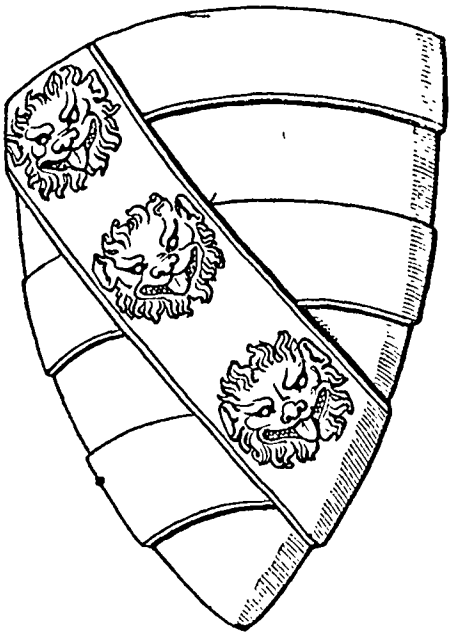
Throughout the Gothic era, the custom prevailed to introduce shields of arms of the Sovereign and the several members of his family into the architectural decorations of the more important edifices, and in many instances also the armorial insignia of benefactors and persons of eminence at the time in the realm. Some relics of this usage remain in all our cathedrals, and in almost every early building that still exists. The shields were generally placed in the spandrels of some of the arcades and arches, in bosses of the vaulting or of the timber roofs, or in the stained glass of the windows; sometimes they occur below niches, as on the altar-screen at St. Alban's; and in other instances in various other positions.

Amongst the most interesting and valuable of the collections of early Architectural Heraldry to which I am able to direct the attention of the student, are those in the CATHEDRALS, and especially in the CLOISTERS of CANTERBURY CATHEDRAL, in WESTMINSTER ABBEY and HALL, ST. ALBAN'S ABBEY, KING'S COLLEGE CHAPEL, CAMBRIDGE, and ST. GEORGE'S CHAPEL, WINDSOR, and also many of the Collegiate Buildings at both Oxford and Cambridge; and with them I may associate, as examples of parish churches rich in Heraldry, the churches of GREAT YARMOUTH and FOTHERINGHAY.

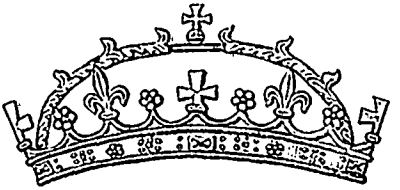
The Architectural Heraldry of WESTMINSTER ABBEY commences with the series of shields that were sculptured by

EDWARD I, or perhaps by HENRY III, in the spandrels of the wall arcades of the choir aisles. These noble shields have suffered grievously from the barbarous mutilations that, from time to time, have been permitted to outrage the Church, which stands at the head of the ecclesiastical edifices of England. Of the original series there still remain, on the south side, the shields of the CONFESSOR, PROVENCE, WINCHESTER, (*De Quincy*), LINCOLN, (*De Lacy*), CORNWALL and ESSEX, (*Fitz Piers*); and on the north side, those of the EMPEROR, FRANCE, GLOUCESTER (*De Clare*), KENT (*De Burgh*), DE MONTFORT, and DE WARRENNE. More towards the west, in HENRY the FIFTH'S work, there are remains of some other shields that are painted (and not sculptured in relief) in the aisle-arcades of that portion of the Abbey. There is also a fine early shield of the CONFESSOR in the south-west window. Of the rest of the Architectural Heraldry of Westminster Abbey, it will be sufficient for me to specify the Badges of HENRY V in his monument; the Stall-Plates of the Knights and Esquires of the BATH in HENRY VII's Chapel, and various *Royal Badges* scattered in rich profusion throughout both the exterior and the interior of that chapel, together with two fine shields of *France Modern and England*, one without, and the other with a Label, carved beneath the dark vaulting that covers the approach to it. In WESTMINSTER HALL, in addition to the remarkable series of *Royal Crests and Badges*, and to the fine *Shields* at the entrance, shields charged with the arms of RICHARD II and of the CONFESSOR alternate upon the corbels, that carry the principal trusses of the noble roof. The *Royal Shield* of HENRY VII, with its *Supporters*, and the *Crown*, and also with the *Badges* of that Prince, are sculptured at KING'S CHAPEL in a truly splendid style, notwithstanding the decided decline of heraldic art that prevails during the period of the Tudors: and the entrance gateway to ST. JOHN'S College in the same University, displays another admirable example of Tudor Architectural Heraldry. In concluding this

chapter, I again refer students to that treasury of historical Heraldry, the collection of *Stall-Plates* of the GARTER at Windsor: and I must suggest a visit to the chantries of Abbots WHEATHAMSTEDE and RAMRYDGE in St. Alban's Abbey, to students who would desire to see with their own eyes how admirably the Heralds and the Architects of the olden time worked together. The remains of the gate-house also of Kirkham Priory in Yorkshire and the architectural monument of Bishop Hadfield at Durham, must be added to the series of structures that are specially rich in the Heraldry of Gothic Architecture before its fall.



No. 657.—Shield of Effigy of a Knight of the time of EDWARD II, at Clehongre, Herefordshire. See Chapter XXX.



No. 557.—Crown from the Monument of MARGARET, Countess of RICHMOND, A.D. 1509, Westminster Abbey. See p. 287.

CHAPTER XXIII.

MONUMENTAL HERALDRY.

As a general rule, the Monuments of the Middle Ages are appropriate, characteristic, and deeply interesting, both as works of Art, and as commemorative memorials. In the degree also that these early monuments increase in their importance, in that same degree do they claim an increased measure of admiring approval. On the other hand, in our modern monuments the converse of this rule obtains; and particularly in the circumstance that the more important the monument, the more deplorably unworthy it is almost certain to be. The earlier and the more recent Monuments in Westminster Abbey exemplify the two eras in a significant manner. The competitions that within the last few years have brought together collections of designs for certain public memorials, have been no less conclusive in demonstrating the fact, that the nobler the required monument, the more ignoble is the prevailing character of the compositions that are submitted for it. The evidence of the Abbey and of the competitions is corroborated in every direction by the innumerable objects that act as monuments in our cemeteries, and by their contemporaries, the

marble pyramids, and mural tablets, and tall white monotonous slabs of our churches and churchyards.

Upon consideration, the early Monuments are found to be thoroughly heraldic, while it is evident that Heraldry knows nothing of those that so clearly indicate the lapse of intervening centuries. I believe that to this presence of Monumental Heraldry with the memorials of the one era, and to its absence from those of the other, may be attributed the painful contrast that exists between them; and I am persuaded that true Monumental Heraldry alone is competent to render the commemorative memorials of our own times worthy to take rank with such monuments, as our predecessors of the thirteenth and fourteenth centuries were in the habit of erecting. It must be added that, as a matter of course, a preliminary step to the adoption of a genuine and really effective Monumental Heraldry must be the absolute exclusion of the pagan element from our Monuments—the exclusion of all mythological allegories and emblems, from inverted torches to the semi-nude figures whose identity has to be determined by their names being inscribed beneath their feet.

The study of Monumental and of Architectural Heraldry may be most advantageously pursued together. Indeed, the one study may be said to imply the other; so that what has been said in the preceding chapter upon Architectural Heraldry, is equally applicable to the Heraldry of Monuments. The old Monuments are to be studied as authorities for their Heraldry; but they are not to be copied, neither is their Heraldry to be reproduced once more in fac-simile. There is much, for example, that the modern designer of engraven monumental slabs may learn from the Brasses of the reign of RICHARD II; and yet who can forbear to smile when he finds a figure of a knight, armed and appointed as Bolingbroke and Mowbray were when they met for their famous combat, laid down in the year 1861, to commemorate a veteran officer, who had for some

time been a metropolitan member of Parliament since the passing of the Reform Bill? This is a companion work to the Dr. Johnson in a Roman toga.

Very small is the number of the early Monuments that are altogether unable to repay the inquiries of the student of Heraldry, while fine and eminently instructive examples exist in very considerable numbers. The Cathedrals and both the greater and lesser churches are alike celebrated for their admirable monuments. None surpass those of EDMOND of LANCASTER and his Countess, of the DE VALENCES, of ALIANORE of CASTILE, of JOHN of ELTHAM, and of EDWARD III and his Queen PHILIPPA, in Westminster Abbey. The Monuments also of the BLACK PRINCE, of HENRY IV and his Queen JOANNA, and of Archbishop ARUNDEL, at Canterbury; of the BEAUCHAMPS, at Warwick; of Bishop BURGHERSH and his brother, at Lincoln; of EDWARD II, at Gloucester; of the Countess of RICHMOND and her son, HENRY VII, at Westminster; of Abbot RAMRYDGE, and Duke HUMPHREY PLANTAGENET, at St. Alban's, and of Prince ARTHUR TUDOR, at Worcester, are inferior to none in heraldic interest. From a long series of other examples, which invite the special attention of the student of Monumental Heraldry, I may specify those that are at Beverley, Teukesbury, St. Alban's, Christchurch, Arundel, Trotton in Sussex, Elsyng in Norfolk, and Cobham in Kent.

Whatever especial points the student may desire to investigate, he will find examples that will place before him the information that he requires. The earliest known quartering of arms appears upon the monument of ALIANORE of Castile; and very early quartering by a subject is shown in the shield of the Earl of Pembroke, on the monument of his royal mother-in-law, Queen PHILIPPA, and also upon the surcoat of the Earl himself in the Elsyng Brass, A.D. 1347. The shields of arms with their accessories upon the Ramrydge monumental chantry at St. Alban's, are exquisite examples of pure taste,

exuberant fancy, and delicate treatment. The shields of the Percy Shrine at Beverley exemplify the most effective drawing, the boldest sculpture, and diapering equally simple and beautiful. The monument to a priest of the same family, also in Beverley Minster, illustrates in a remarkable manner the usage of embroidering a series of shields of arms upon ecclesiastical vestments. The effigy at Worcester, and the Brass at Trotton are examples of a similar application of shields of arms to the decoration of female costume. And, again, the Heraldry of dress is shown in all its curious and sometimes fantastic varieties in almost innumerable brasses and sculptured effigies. A profusion of heraldic insignia adorns the mounment of LUDOVIC ROBSART, Lord Bourchier, Standard Bearer of HENRY V, at Westminster Abbey. On either side of this last monument two large banners are carved in stone, with quartered arms in relief, their staves forming mouldings of the canopy, and being held severally by a lion and a falcon, or perhaps an eagle. Other examples might be adduced in vast numbers of monuments of every class, the simplest as well as the most elaborate and costly, all of them competent to bear witness to the justice of the highest encomiums that may be bestowed upon early Monumental Heraldry.

II. THE ROYAL MONUMENTS OF ENGLAND.

At *Fontevraud, in Normandy*, there are original monumental effigies of HENRY II, ALIANORE of Guienne, RICHARD I, and ISABELLE of Angoulême.

At *Rouen* is a second monumental effigy of RICHARD I.

At the Abbey of *L'Espan*, near *Mans*, is a monumental effigy of BERENGARIA of Navarre.

At *Mans* is a curious enamelled tablet, supposed to be monumental, to GEOFFREY of Anjou, the Founder of the House of PLANTAGENET. Engraved by STOTHARD, and again in LABARTE'S Hand-book.

The following are in England.

1. William Rufus, died 1100. Winchester Cathedral. Stone coffin.

2. John, died 1216. Worcester Cathedral. Effigy and coffin-lid of the period of his death, now on an altar-tomb of about A.D. 1500. This is the earliest Royal Effigy in England.

3. Henry III, died 1272. Westminster Abbey. Tomb and Effigy, with mosaic work.

4. Edward I, died 1307. Westminster Abbey. Plain Tomb.

5. Alianore of Castile, died 1290. Westminster Abbey. Tomb, Effigy, and Canopy.

6. Edward II, died 1327. Gloucester Cathedral. Tomb, Effigy, and Canopy.

7. Edward III, died 1377. Westminster Abbey. Tomb, Effigy, and Canopy.

8. Philippa of Hainault, died 1369. Westminster Abbey. Tomb, Effigy, and Canopy.

9 and 10. Richard II, deposed 1399; and Anne of Bohemia, died 1394. Westminster Abbey. Tomb, two Effigies, and Canopy.

11 and 12. Henry IV, died 1413; and Joanna of Navarre, died 1437. Canterbury Cathedral. Tomb, two Effigies, and Canopy.

13. Henry V, died 1422. Westminster Abbey. Tomb, and mutilated Effigy.

14 and 15. Henry VII, died 1509; and Elizabeth of York, died 1503. Westminster Abbey. Tomb, two Effigies and Enclosure.

16. Elizabeth, died 1603. Westminster Abbey. Renaissance Monument with Effigy.

To the foregoing the following monuments of Royal Personages may be added:

1. William Longespée, Earl of Salisbury, died 1226. Salisbury Cathedral. Tomb and Effigy.

2. Edmond Plantagenet, First Earl of Lancaster, (second son of Henry III), died 1296. Westminster Abbey. Tomb, Effigy, and Canopy.

3. Aveline, Countess of Lancaster, died 1269. Westminster Abbey. Tomb, Effigy, and Canopy.

4. William de Valence, Earl of Pembroke. (Son of Isabelle of Angoulême), died 1296. Westminster Abbey. Tomb and Effigy, with rich Enamels.

5. Aymer de Valence, Earl of Pembroke, (son of Earl William), died about 1320. Westminster Abbey. Tomb, Effigy, and Canopy.

6. John Plantagenet, of Eltham, Earl of Cornwall (second son of Edward II), died 1334. Westminster Abbey. Tomb and Effigy; Canopy destroyed.

7. William Plantagenet of Hatfield, (second son of Edward III), died about 1340. York Cathedral. Tomb and Effigy.

8. Edward Plantagenet, K.G., the Black Prince, died 1376. Canterbury Cathedral. Tomb, Effigy and Canopy; also a Shield, Helm, &c.

9. Alianore de Bohun, (widow of Thomas Plantagenet, Duke of Gloucester, youngest son of Edward III), died 1399. Westminster Abbey. Tomb and Brass.

10. Edmond Plantagenet, K.G., Duke of York, (fifth son of Edward III), died 1402. King's Langley, Herts. Tomb and Shields of Arms.

11. Humphrey Plantagenet, K.G., Duke of Gloucester, (fourth son of Henry IV), died 1447. St. Alban's Abbey. Architectural and Heraldic Monument.

12. Catherine, (third wife of Prince John Plantagenet of Ghent), died 1403. Lincoln Cathedral. Tomb, now despoiled of its Brasses.

13. Isabelle Plantagenet, (only daughter of Richard Plantagenet, of Coningsburgh), and her husband, Henry Bourchier, K.G., Earl of Essex and Eu, died 1400. Little Easton, Essex. Brass with two Effigies.

14. Elizabeth Plantagenet, (sister of Edward IV), and her husband, John de la Pole, K.G., Duke of Suffolk, died 1400. Wingfield, Suffolk. Tomb, with two Effigies.

15. Arthur Tudor, K.G., Prince of Wales, (eldest son of Henry VII), died 1502. Worcester Cathedral. Architectural and Heraldic Monument.

16. Margaret Douglas, Countess of Lennox, (mother of Lord Darnley, and grand-daughter of Henry VII), died 1577. Westminster Abbey. Tomb and Effigy.

17. Margaret Beaufort, Countess of Richmond, (mother of Henry VII), died 1509. Westminster Abbey. Tomb and Effigy.

18. Margaret Plantagenet, Countess of Salisbury, (daughter of George Plantagenet, Duke of Clarence), died 1541. Christ Church, Hampshire. Architectural Monument.

19. Mary Stuart, Queen of Scots, died 1587. Westminster Abbey. Renaissance Monument and Effigy.

Amongst the *Crystal Palace* Collections there are casts of all the Royal Effigies, including those at Fontevraud, Rouen and Mans, except the mutilated No. 13 of the former of the foregoing lists; and also casts of Nos. 1, 6, 8, 17, and 19, in the second list.

The early usage of placing various shields of arms upon monuments leads naturally to inquiries into the rules, if any ever existed, by which the selection of such shields might have been determined. So far as my own observation has extended, I have not yet been able to detect any rule that was generally recognized upon this subject, except the simple and obvious

one of placing about a monument the shields of the persons who were nearest of kin to the individual commemorated. In the monuments of Royal Personages, considerations of state policy might often influence this selection; and it is evident that the propriety of placing about certain other monuments the shields of the Sovereign and of the princes of the blood royal, was regarded as beyond all question. The monuments of Bishop BURGHERSH and his brother at Lincoln exemplify this practice; as do the Brass to Archbishop DE WALDEBY at Westminster, to Sir SYMON DE FELBRYGE, K.G., to Canon SLEFORD at Balsham, and to THOMAS LEVENTHORPE at Sawbridgeworth. When statuettes, or "weepers," as they were called, were placed about monuments in niches or beneath canopies, the shields associated with the figures would naturally be identified with the personages represented. This is the case in the BEAUCHAMP Monument at Warwick; and, so far as there exist remains of the original memorials, it is the same in the two fine monuments of King EDWARD III and his Queen PHILIPPA, in Westminster Abbey. The statuettes and shields upon the magnificent monument of EDMOND of LANCASTER and AYMER DE VALENCE now are by no means easily identified; but they are second to none in either artistic excellence or heraldic interest. In very many instances the arms were originally blazoned in colour only, without any carving in relief, or any incised outlines; and in such shields the blazon is commonly lost, or perhaps it has been repainted, and so all traces of the original Heraldry in all probability have been destroyed.

It was customary to repeat the same shield, or the same group of shields, upon early monuments; and it is found that precedence in arrangement was secured for the most important shield, which same shield was sometimes the only one in a series that was repeated; an example occurs in the monument to Earl WILLIAM DE VALENCE, where the shield of ENGLAND

is the one that has precedence and is repeated. Upon the Monument of ALIANORE of Castile, the shields of *England, Castile and Leon,* and *Ponthieu,* (her husband, her father, and her mother) alternate, and all are repeated. And again, upon the basement of the monument of EDWARD III, a shield of *France Ancient and England* is repeated, alternating with one now charged with a red cross upon a golden field; and, in like manner, his shields of arms "for war and for peace" in alternation surround the monument of the BLACK PRINCE. See p. 231.

Without attempting any further to suggest what usages may have been recognized and adopted in the arranging and placing of heraldic insignia upon mediæval monuments, I will now briefly describe the arrangement of the shields that are still in existence upon a few remarkable early examples.

The Monument to King EDWARD III. Upon the south side, each placed beneath a bronze statuette, and all fixed to the body of the monument itself, there remain four shields enamelled upon copper in their proper blazonry; two other shields are lost from the series, but the group of six statuettes is complete. 1. *France Ancient and England,* with *a silver label of three points.* 2. *Castile and Leon* impaling *France Ancient and England.* 3. *France Ancient and England,* with the *Label* represented in fac-simile in No. 489, Pl. XXXI. 4. Lost, (the statuette represents a bearded man). 5. *Brittany,* (*ermine*), impaling *France Ancient and England.* 6. Lost, (the statuette a youth). The shields yet existing are for the BLACK PRINCE, the Princesses JOAN and MARY, and apparently for EDMOND, the first Duke of York. As I have already stated, upon the basement of this monument there are two large enamelled shields of *France Ancient and England,* and two others bearing *or, a cross gu.;* probably these last were originally shields of *St. George.*

The Brass to Sir HUGH HASTINGS, A.D. 1347, Elsyng, Norfolk. The principal effigy has both a surcoat and a shield of

Hastings, the maunche being beautifully diapered, with a label of three points. The shafts of the canopy are formed of eight compartments, each of them having a canopied effigy, or "weeper;" these figures, of which three are now lost, have their armorial insignia upon their surcoats. The figures that remain represent EDWARD III, HENRY, Earl of LANCASTER, No. 488 A, Pl. LXIII; THOMAS BEAUCHAMP, Earl of WARWICK; RALPH, Lord STAFFORD, and Lord ST. AMAND: the effigies that are lost are those of LAWRENCE HASTINGS, Earl of PEMBROKE, No. 338, Pl. XXI; a LE DESPENCER, and ROGER, Lord GREY of Ruthyn. In the central spandrel of the Canopy is a mounted ST. GEORGE, his shield (No. 311, Pl. XXIX) and surcoat and the barding of his charger being charged with his cross; and above all are the helm, mantling and crest of Sir HUGH HASTINGS. The entire remains of this fine Brass have just been engraved by Mr. Utting for the Norfolk Archœological Society.

The Brass to ALIANORE DE BOHUN, Duchess of GLOUCESTER, A.D. 1399, Westminster Abbey. Six shields of arms, suspended from the shafts of the canopy. On the dexter side: 1. Her husband, THOMAS PLANTAGENET, Duke of Gloucester; 2. Her father, HUMPHREY DE BOHUN, last Earl of Hereford; 3. MILO of Hereford. On the sinister side: 1. Her husband, impaling DE BOHUN and MILO, quarterly; 2. DE BOHUN impaling FITZ-ALAN and WARRENNE, quarterly: the third shield on this side is lost. In the central spandrel of the canopy, the *Swan Badge* of the DE BOHUNS. See Pl. XX, and No. 511, p. 229.

The Brass to JOICE, Lady TIPTOFT, A.D. 1446, Enfield Church, Middlesex. There are six shields in this Brass, and they are arranged precisely in the same manner as in the last example, the De Bohun Brass. On the dexter side: 1. Her father, EDWARD CHARLTON, Baron Charlton de Powys: 2. Her husband, Sir JOHN TIPTOFT, impaling the impaled shield of her father and mother, in which impalement her mother's arms appear to

the dexter; she was ALIANORE, daughter of THOMAS HOLLAND, Earl of Kent, and widow of ROGER MORTIMER, fourth Earl of March, and precedence was evidently given to her arms in the marshalling of this shield in consideration of her exalted rank: 3. TIPTOFT, her husband. On the sinister side: 1. TIPTOFT impaling POWYS, her husband and herself; 2. POWYS and HOLLAND quarterly, her father and mother; 3. POWYS, her father and herself. See Pl. XVII, and No. 364 A, Pl. XXIII.

EDMOND PLANTAGENET, K.G., Duke of York, A.D. 1402, at King's Langley, Herts. An elaborate altar-tomb, supporting a massive plain slab of black marble, which evidently does not belong to the monument. On the destruction of the monastic church at Langley, this tomb was placed in its present position in the north-east angle of the parish church.

The monument is panelled, and in each foliated panel is a shield of arms carved in relief upon the alabaster. At the head are, ST. EDMOND, FRANCE ANCIENT AND ENGLAND, and EDWARD THE CONFESSOR. At the feet the only remaining shield is HOLLAND of Kent, the bordure plain. On the north side, commencing from the west end, LEON, (a lion rampant) and HOLLAND of Exeter, the bordure *semée de lys*. On the south side, commencing from the west end, the EMPEROR, the eagle having two heads, but not crowned; then two shields of FRANCE ANCIENT AND ENGLAND, each with a Label of three points; then the same impaling CASTILE AND LEON; again, FRANCE ANCIENT AND ENGLAND, with a Label of three points; and the same shield, without any Label, but within a bordure; and the series is completed with the same quartered shield, with a Label of five points of *Lancaster* and *France*. The charges on the other Labels are no longer to be distinguished; all that may be certainly affirmed is that, with the exception of the second shield of the series, these Labels have all borne charges. See Nos. 477 A, Pl. XLX, 486, p. 228, and 678, Chap. XXXII.

The Brass to Sir SYMON DE FELBRYGE, K.G., A.D. 1416. Two

achievements of arms are lost. There remain, the Banner of RICHARD II, No. 527, Pl. XXXV; the same arms blazoned upon a shield; the same arms impaling those of ANNE of Bohemia; and *Felbryge, (or, a lion rampt. gu.)*, impaling *Teschen,* (a German coat, *arg., an eagle displayed sa.)*; also on two shields a *fetterlock.*

MARGARET BEAUFORT, Countess of Richmond, A.D. 1509, Westminster Abbey. An altar-tomb in the early Renaissance style, with an Effigy, the work of TORREGIANO. The Heraldry is singularly interesting, and the whole is boldly executed in relief in bronze. At the head, EDMOND TUDOR impaling BEAUFORT, her first husband and herself, the shield surmounted by a Crown not arched. On the south side: 1. Her son and his consort, HENRY VII and ELIZABETH of York; the shield ensigned with an arched crown; 2. Her husband's mother, and her first husband, HENRY V, and KATHERINE of France, the crown arched; 3. Her grandson, ARTHUR PLANTAGENET, Prince of Wales, the crown not arched. On the north side: 1. The shield lost, but the arched crown remains; 2. Her father and mother, JOHN BEAUFORT, K.G., Duke of Somerset, and MARGARET BEAUCHAMP of Bletsho, the crown not arched; 3. Her paternal grandfather and grandmother, JOHN BEAUFORT, K.G., (son of JOHN PLANTAGENET of Ghent), and MARGARET HOLLAND; this shield is without any coronet. At the feet, her third husband and herself, STANLEY impaling BEAUFORT, without any coronet. In this shield, STANLEY is quarterly, 1 and 4 grand quarters, *Stanley, Lathom,* and *Warrenne* quarterly; 2 and 3, *Isle of Man;* in pretence, *Montault.* See Plates XXII and XXXII, and No. 557, p. 341.

The monument erected by JAMES I to the memory of Queen ELIZABETH, in Westminster Abbey, is in itself a complete chapter of Royal Heraldry, as such a chapter would be written by the Heralds of the first Stuart who wore the crown of Great Britain. About the cornice of the architectural canopy of the

monument is placed a series of thirty-two shields, the shields themselves being carved in relief, but their charges are blazoned in gold and colours only on flat surfaces; and as some, if not all of these shields have been painted again at no distant period, there is consequently a degree of uncertainty as to their exact fidelity. As they now appear, these shields, with two exceptions, are severally charged with two impaled coats of arms, and they are arranged in the order following. 1. The CONFESSOR: 2. WILLIAM I, *England* (two lions), and *Flanders*: 3. HENRY I, *England* and *Scotland*: 4. GEOFFREY PLANTAGENET, *Anjou* and *England*: 5. HENRY II, *England* and *Aquitaine*: 6. JOHN, *England*, (three lions), and *Angoulême*, (*lozengy, or, and gu*): 7. HENRY III, *England* and *Provence*: 8. EDWARD I, *England*, and *Castile and Leon*: 9. EDWARD II, *England* and *France Ancient*: 10. EDWARD III, *France Ancient* and *Hainault*: 11. LIONEL, Duke of Clarence, (*label with three cantons*), and *De Burgh*: 12. *Mortimer* and *Clarence*: 13. *Mortimer* and *Holland, (plain bordure)*: 14. EDMOND, Duke of York, (*label with nine torteaux*), and *Castile and Leon*: 15. RICHARD PLANTAGENET, "of Coningsburgh," (*bordure of Leon*), and *Mortimer and De Burgh quarterly*: 16. RICHARD, Duke of York, (*label with nine torteaux*), and *Neville*: 17. EDWARD IV, *France Modern and England*, and *Widville*: 18. HENRY VII and ELIZABETH of YORK: 19. HENRY VIII and *Anne Boleyn*: 20. JOHN PLANTAGENET "of Ghent," *label, with nine ermine spots.* 21. JOHN "of Ghent" and *Roett—(gu., three Catherine wheels, or)*: 22. *Beaufort* and *Holland*: 23. *Beaufort* and *Beauchamp*: 24. EDMOND TUDOR, and MARGARET BEAUFORT: 25, 26, 27. Three impaled shields of *Boleyn*: 28, 29. Two impaled shields of *Howard;* the bend is plain, but the Scottish shield was probably painted out when the last re-blazoning took place: 30. DOUGLAS of Angus, and MARGARET TUDOR: 31. STUART of Lennox and MARGARET DOUGLAS, (the father and mother of

Lord DARNLEY): 32. HENRY STUART, Lord Darnley, and MARY STUART, Queen of Scotland.

Upon the canopy, at its four angles, four small shields, held by two dragons and two crowned lions, are charged with a *rose*, a *fleur-de-lys*, a *portcullis*, and a *harp*, all crowned. On the basement are four other shields severally bearing, *az., three garbs or*, (CHESTER:) *az., a harp or, stringed arg.*, (IRELAND): *sable, ten bezants in pile*, (CORNWALL): and WALES. Also, on either side of the canopy there is an achievement of arms; that to the south has *France Modern and England* upon a large shield, with a *golden Lion* and *Dragon* as supporters, and the motto, DIEU. ET. MON. DROIT, but without any crown; and on the north side, upon another large shield, *Scotland* impaling *France Modern and England*, with *a unicorn* and *lion crowned* as Supporters, the arms of Scotland and the unicorn being *on the dexter side;* the motto is King JAMES' own, BEATI PACIFICI. There is no crown above the shield.

The monument of LUDOVIC ROBSART, K.G., Lord Bourchier, Standard Bearer to HENRY V, at Westminster, has shields surrounded with the Garter of the Order. Several slabs, now despoiled of their Brasses, in Winchester Cathedral, to Prelates of the Order, show traces of having once been enriched with gartered shields of arms. And in Lincoln Cathedral, upon the monument of CATHERINE, the last wife of JOHN PLANTAGENET of Ghent, the shields of arms were originally surrounded with the collar of SS.

The use of BADGES in the heraldic decoration of monuments is exemplified at Westminster in the sculptured figures in the chantry of HENRY V: and again, upon the slab that covers the tomb of Sir HUMPHREY BOURCHIER, A.D. 1471, which bears four richly quartered shields with labels, and six *Bourchier-knots*, each one of them surmounting a piece of armour for guarding the elbow, No. 697, p. 261; these knots are formed of straps, one of them distinguished from the other by

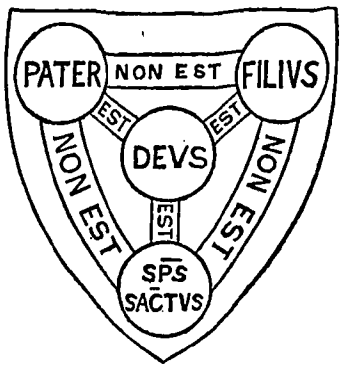
being studded, and both ending in buckles; the slab also, which still retains the brass effigies of HENRY BOURCHIER, Earl of ESSEX, and ISABELLA his Countess, at Little Easton, was originally powdered with *Bourchier-knots* and *Fetter-locks*. In Brasses at Tong, Salop, *an elephant* appears as a Badge, and *an elephant and castle* at Wivenhoe in Essex; the Beauchamp *bear* is introduced into the Brass of the Earl of Warwick; a slab at Biggleswade *is semée of crescents and escallops;* at Digswell, Herts, Lady PERJENT has her *swan* Badge embroidered upon her collar; and at Burnhamthorpe, in Norfolk, in the spandrels of the canopy of the Brass to Sir WILLIAM CALTHORPE, is the Knight's Badge, a *hawk belled and jessed*, on a mount, having a scroll in his beak with motto, *penser de fyner*.

Examples of arms emblazoned on *Lozenges* occur in the monuments to MARGARET DOUGLAS, Countess of LENNOX, A.D. 1577; to the Duchess of SUFFOLK, A.D. 1563, and to MARY STUART, the infant daughter of JAMES I, all of them in Westminster Abbey.

There is another class of early monuments of a simple character, which will always be regarded with much interest by the Herald. I refer to the monumental slabs, either incised or sculptured in relief, that bear certain significant symbols to denote the rank, profession, or occupation of the persons commemorated. In almost every instance, the Christian symbol, the Cross, appears with the other devices, and occasionally there is also a shield of arms. Memorials of this description are charged with the mitre, staff, chalice, and book of ecclesiastics; with the warrior's sword, and the pilgrim's staff; with keys, bows and arrows, axes, ships, fish, penners and ink-horns, trumpets, implements for bell-founding, horse-shoes, hammers, nails and anvils, shears, scissors, gloves, shoemakers' implements, (these last at Kilkenny) and various other devices of a

similar character. I have engraved a numerous series of these slabs in my "*Christian Monuments.*"

There still remains a group of symbolical devices, that appear in early monuments, and sometimes in both architecture and seals, which may be appropriately noticed at the conclusion of this chapter. These are what may be entitled devices of a sacred character, and they comprise: 1. *The Emblems of the four Evangelists*: the *angel* of ST. MATHEW, the *winged lion* of ST. MARK, the *winged ox* of ST. LUKE, and the *eagle* of ST. JOHN; these figures were constantly placed at the four angles of Brasses, and other commemorative memorials. 2. *The Emblems of our* LORD'S *Passion*: the cross, nails, scourges, crown of thorns, reed with hyssop, the dice of the soldiers, and some others, which are arranged in groups and charged upon shields. And, 3. The singular shield designed to symbolize the HOLY TRINITY, which is represented in No. 608; the example is



No. 608.

drawn from the Brass at St. Cross, near Winchester, A.D. 1382, to JOHN DE CAMPEDEN. In the same Brass there is also a striking example of the shield of the Passion; and other good examples occur in the inlaid pavement tiles at Great Malvern. Amongst many others, I may specify some beautiful small shields of the Passion that are sculptured upon the Ramrydge monument at St. Alban's.

No. 610.—Secretum of HENRY PLANTAGENET, second son of EDWARD, first Earl of LANCASTER.

CHAPTER XXIV.

THE HERALDRY OF SEALS AND COINS.

SECTION I.

SEALS.

THE Art of Seal Engraving, in the first instance singularly rude, but from the first giving promise of future excellence, attained to its highest perfection in England during the reign of EDWARD III, when it was very extensively practised, and enjoyed the greatest popularity.

Figures of every kind, architecture, heraldic and other devices, with every conceivable variety both of accessory and of legend, were introduced into these early seals. Hence they afford such varied illustrations of the taste, feelings, fancy and humour, of the religion also, and of the superstitions of their times. History, genealogy and biography derive from them both evidence and facts of peculiar importance; and, above all, HERALDRY might be content to rely upon Seals alone to exemplify its principles and to illustrate its practice.

Seals were not introduced into England until the reign of

EDWARD THE CONFESSOR, from whose time the *Royal Seals of England* form an uninterrupted series of surpassing interest and value. Within a few years after the Norman Conquest, the use of Seals became generally established; and early in the twelfth century they were universally adopted for authenticating all written documents. On June 15, 1215, *Magna Charta* was *sealed* by King JOHN; nor is a royal signature known to have confirmed a document until the time of RICHARD II, at the close of the fourteenth century. Perhaps the earliest approximation to the signature of a royal personage appears upon a warrant of the BLACK PRINCE, A.D. 1370, under his privy-seal, which is subscribed by the Prince himself with the words, *Houmout, Ich Dien.*

Signet-rings were made either by engraving the required designs upon gems, agates, and other hard stones, or by cutting the devices and legends on the metal of the rings themselves. The larger Seals (and many of the early seals are of very considerable size) were engraven on suitable pieces of gold, silver, latten or brass, or steel. Jet is found to have been sometimes employed, with some other materials. In form the Seals are either circular or pointed ovals, the latter shape being that generally adopted by Ecclesiastics, though not by any means restricted to them. The Royal Seals are circular. In rare instances seals are found lozenge-shaped, triangular, or cut to the form of an heraldic shield. The impressions were taken in wax of various colours, green, red, different shades of brown, a dull yellow, and white. Like Coins, the more important Seals were very commonly *impressed on both sides.* Such impressions were *appended* to documents, and not stamped upon them. In taking these impressions, consequently, two dies or matrices, each having its own device and legend, were employed; these were severally called the *Seal* and *Counter-Seal;* but the *double impression constituted a single seal,* its two sides being distinguished as its *obverse* and *reverse.* In the fifteenth century,

it became customary to cover the wax for the sake of preserving it with a wrapper of paper, or various ingenious devices were employed for securing the wax from injury by encircling the impression with "fenders" formed of rushes, leaves, or plaited paper. "Fenders" of this kind have been found attached to seals as early as 1380. Sovereigns and persons of high rank, in addition to their official seal, had a personal or private seal, designated a *Secretum*. The same individual also occasionally possessed and sealed with more than one Secretum, and where several offices were held by one person, he would use a separate seal for each office.

A very superficial classification of seals is sufficient to convey a correct idea of the comprehensive range of *Seal Heraldry*. Thus, Seals may be classified as,

I. *Ecclesiastical*, and II. *Lay* or *Secular*. Each of these primary groups is divisible into (1). *Official*, and (2). *Personal* Seals. The Personal Seals necessarily comprise unlimited varieties; and the Official Seals, both Ecclesiastical and Secular, may be sub-divided into those Seals of individuals which make a reference to the dignities, offices, or preferments that may be held by them; Common Seals of bodies corporate, and the like; and Seals of office that are not identified with any individual officer. Thus almost every possible application and expression of Heraldry appears in association with Seals.

The student of Heraldry will do well to take up Seals with the intention to deal with them upon some definite system. His study, to prove really satisfactory to him, had better be devoted, first, to one class of Seals, and then to other classes, in such order of succession as he may find to be most desirable. For example, the *Great Seals of England, Scotland* and *France*, form three kindred groups for separate and yet connected study. Other groups may be formed somewhat after the following manner: The Seals of the Archiepiscopal and Episcopal Sees, with the Arms of the Archbishops and Bishops: Monastic

Seals: Royal Secreta: the Seals and Secreta of certain noble families, as the DE BOHUNS, the FITZ-ALANS, the MORTIMERS, and others: the Seals of knights and esquires: the several classes of Seals of a particular period: or miscellaneous Seals of any period. Or, again, Seals may be selected for study with reference to certain special heraldic qualities in the Seals themselves—such Seals, for example, as illustrate *Marshalling Arms*, or *Cadency*, or *Military Heraldry*, or *Supporters*, or *Crests*, or *Badges* in association with shields, or varied forms of *Shields*, or *Legends*, or Architectural and other *Accessories*. In every instance Seals will more than satisfy the student's highest expectations. Seals were evidently the delight of the early Heralds; and Seal-Heraldry, accordingly, is Heraldry thoroughly in earnest. Such Achievements of Arms as abound in Seals, so complete, so spirited, so full of heraldic life and energy, rarely occur elsewhere. The History of Heraldry also is written in Seals with a comprehensiveness, an accuracy, and a copious richness of illustration, that leave very little to be desired. I have already shown, (Chap. XIV), in what manner the aggroupment of several distinct shields of arms upon a single Seal led to Marshalling; and Marshalling, in its most expressive historical forms, is exemplified in multitudes of Seals.

The *Great Seals* constitute a truly important chapter in Historical Heraldry. Every Seal has two distinct designs. In one the Sovereign is represented on horseback, and in the other as enthroned. The mounted figures appear always to have been regarded as the *Obverse*, or *Seal*, and those enthroned as the *Reverse*, or *Counter-Seal*. Until the time of JOHN, the throne in these Seals is a mere stool, with certain ornamental accessories. In the second Seal of HENRY III, the royal seat assumes a more dignified character. EDWARD I copied his father's Seal, but the design is better executed. The same Seal was used by EDWARD II, with *a Castle* of *Castile* added on each side of the throne. Great improvements in design,

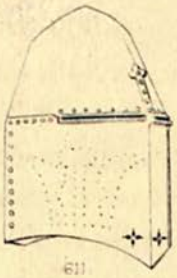
including elaborate architectural enrichments, with peculiarly interesting Heraldry, were introduced into the different members of the series of Great Seals made by EDWARD III. He commenced by placing *two fleurs-de-lys*, (his mother, it will be remembered, was ISABELLA *of France*) above the castles in the Seal of his father and grandfather; then he substituted for the old Seal, (in the year of his accession, in the October of 1327), a new one, of improved general design, with the fleurs-de-lys much more emphatic. In 1340, a Seal appeared charged with *two shields of France Ancient and England quarterly*. After this, two Great Seals of EDWARD III were in use, sometimes concurrently—one by the King himself, in which the legend runs REX FRANCIE ET ANGLIE; and the other, used in England when the King was absent in France, with the legend REX ANGLIE ET FRANCIE. Another Seal, made in accordance with the peace of Bretigny, A.D. 1360, *omits* the "FRANCIE" altogether from the legend, but *retains the quartered fleurs-de-lys* in the shield as before. The "FRANCIE," however, resumes its original place before the close of the reign. RICHARD II and HENRY IV merely substituted their own names for the "EDVARDUS," and they used the same Seal as EDWARD III. In or about 1408, HENRY IV added another Seal, the largest and richest of all the mediæval Seals of England, in which the fleurs-de-lys are reduced to three in each quarter of the shield. EDWARD IV placed a *Rose of York* in alternation with each word of the legend of his Seal, and afterwards a *fleur-de-lys*, the whole being encircled with a *bordure of Roses*. HENRY VII introduced a *Rose on a Branch:* and HENRY VIII separated the words of his legend by alternate *Roses and Fleurs-de-lys;* he added a *Fleur-de-lys and a Lion* to the obverse of his seal, and eventually he adopted a Seal designed after the manner of the Renaissance.

The equestrian figures of the obverse of the Great Seals afford characteristic illustrations of arms and armour, and also

of horse equipments. In the second seal of RICHARD I, the three lions of England for the first time make their appearance on the royal shield. EDWARD I places them on the bardings of his charger, as well as upon his shield, but not upon his surcoat; and EDWARD III appears with a full display of royal blazonry upon the appointments as well of his horse as of his own person. The succeeding heraldic changes in the Great Seal of England I leave to the researches of students. The Great Seal of the Commonwealth, however, I may describe, as a curious example of Puritan Heraldry. This seal, adopted February 8, 1649, on its obverse, quarters the *Cross of St. George* and the *Saltire of St. Andrew*, in the first and second quarters; in the third quarter is the *Harp* (not the *Saltire*) *of St. Patrick of Ireland*; and the *St. George* is repeated in the fourth quarter. In pretence upon this quartered shield the Protector charges his own arms on an inescutcheon—*sa., a lion rampt. guard. arg.* Upon the reverse of this Seal is a representation of the House of Commons in session. OLIVER CROMWELL himself used the same heraldic composition upon his own Secretum, with the *crowned lion of England*, and a *sea-horse*, as Supporters; the helm, crown, crest and mantling being borrowed from the Royal Seals. Below the shield is the motto, PAX. QUÆRITUR. BELLO., and the circumscribing legend is, *Olivarius: Dei: grâ: Reipub: Angliæ: Scotiæ: et: Hibernæ: &c.: Protector.* This Seal was engraved with much delicacy, in the heraldic feeling of his time, by THOMAS SIMON.

The Great Seals of several other personages of importance in the mediæval history of England abound in heraldic accessories and devices; amongst them, as an example of the greatest interest, I may specify the Great Seal of JOHN of Ghent, as King of Castile. The Great Seal of THOMAS, second Earl of Lancaster, is a very noble work. On his own helm and on the head of his charger, the Prince displays a *dragon* as his crest, No. 524, Pl. XXXV. The counter-seal is also large and

SEAL OF WILLIAM DE ROMARE,
EARL OF LINCOLN 1198.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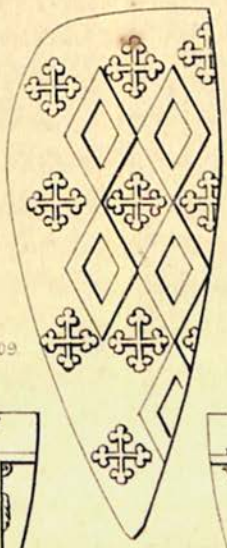
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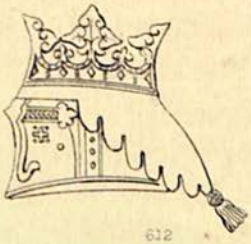
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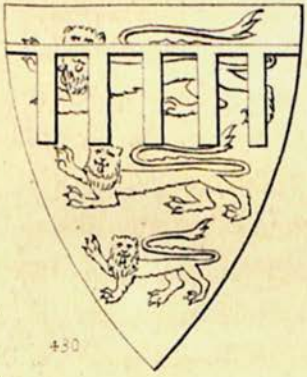
EDWARD II.
AS PRINCE ROYAL.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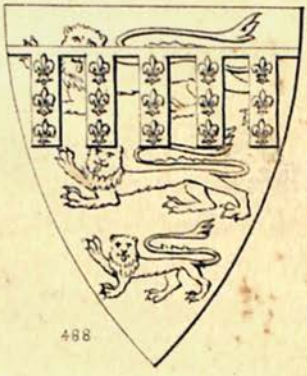
LANCASTER.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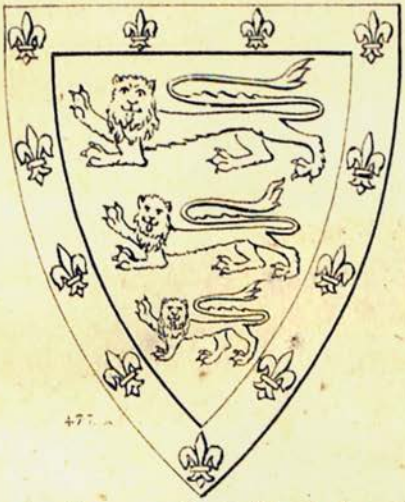
HOLLAND.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From the Monument at King's Langley.

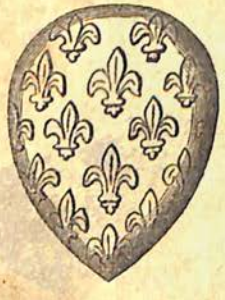
very fine. The shield is differenced with a label of five points "of France," and on either side of it there is a dragon. The Great Seal of THOMAS of Woodstock, Duke of GLOUCESTER, is another fine example of its class.

The practice prevalent with the early seal-engravers to introduce some figure or figures of animals, all of them without doubt Badges, on each side of either the shield or the crest, I have already stated to be in all probability instrumental in introducing regular *Supporters* as accessories of achievements of arms; and I have also referred to many fine and interesting examples of early Seals. It will be necessary for me here to adduce only a few other examples in further illustration of the "Heraldry of Seals." No. 609, Pl. XLV, is copied from Mr. PLANCHÉ'S enlarged representation of the shield of WILLIAM DE ROMARE III, Earl of Lincoln, who died as early as 1198. This shield is held by the Earl, armed in mail, with a cylindrical helm, and on horseback. The original appears to have been lost, but a drawing of this very curious Seal is preserved in an heraldic MS in the City Library at Chester. The crosslets are undoubtedly very early "differences." A Seal of WILLIAM LONGESPÉE, Earl of Salisbury, ("Fair Rosamond's" son), who died A.D. 1226, is simple and significant: it is charged with his long sword and its belt. RANULPH DE BLONDEVILLE, Earl of Lincoln and Chester, A.D. 1217-1232, on his Seal carries a shield charged with *three garbs*, and the same bearings appear upon the barding of his charger; the Counter-Seal has a similar shield. The Seal of ROGER DE QUENCI, Earl of Winchester, A.D. 1220-1264, displays his shield *masculée*. And, HENRY DE LACI, Earl of Lincoln, A.D. 1272, on both his Seal and his Secretum has his shield charged with his *rampant lion*.

Two early seals of the NEVILLES exemplify both the forms of the shields that were represented by the Heralds of HENRY III and EDWARD I, and their treatment of the *Label* as a mark of Cadency; Nos. 667 and 668, Chap. XXXI. Another seal

of the same early period is charged with a similar shield of ST. JOHN, No. 700, Chap. XXXI; and in the corresponding Seal, No. 701, of a ST. JOHN of Sussex, the shield has its own *chief with its six-pointed mullets charged upon a field of Warrenne*, a remarkable instance of heraldic combination. The shield in this interesting Seal is supported, after a very rude fashion, by three dragon-like monsters. Again: the heraldic Seal of THURSTAN "*Dispensatoris Regis*," No. 702, is another early example, with which may be associated the Seal of MAUGER LE VAVASSOUR, No. 703; this last shield bears the

No. 703.



No. 238 A.

No. 702.

1

2

3

4

HERALDIC SEALS.

1. (No. 509). Seal of THOMAS PLANTAGENET, K.G., Duke of Gloucester, A.D. 1395. Pages 233, 247, 365.

2. (No. 397). Seal of WILLIAM DE BOHUN, K.G., Earl of Northampton, A.D. 1350. Page 365.

3. (No. 398). Seal of HUMPHREY DE BOHUN, Earl of Hereford, A.D. 1320. Page 365.

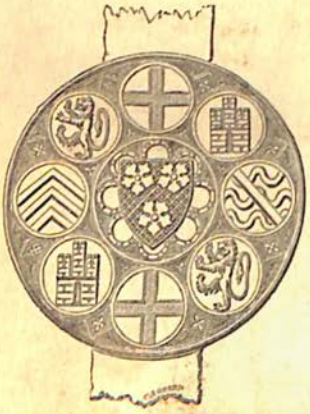
4. (No. 525). Seal of THOMAS HOLLAND, K.G., Earl of Kent, A.D. 1380. Pages 247, 365.

letter M, the initial of the owner's name; or, possibly the device, which afterwards was modified into the well known fesse dancette of the Vavassours, was originally designed to be a monogram of the two initials, M V. With this early group may be associated the Seal of the Dauphin LOUIS, A.D. 1216, (See p. 70), which bears a shield *semée de lys*; No. 238 A, p. 364.

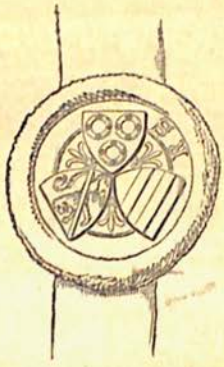
The dimidiated Seal of MARGARET, second Queen of EDWARD I, for the first time exhibits a shield charged with the arms of England and France united in a single composition, No. 322, Pl. XVIII, and p. 133. The Secretum of HENRY, second son of EDMOND the first Earl of LANCASTER, who afterwards succeeded his father and his elder brother in that Earldom, is a characteristic example of its class; it bears his shield, *England differenced with an azure bendlet*, as he displayed the same composition upon his banner at Caerlaverock. This adoption of a bendlet "for Difference" by a younger son, in the early days of Cadency, shews a disinclination at that time to multiply the differencing charges upon labels; No. 610, p. 357; see also p. 211. HENRY, first Duke of LANCASTER, the only son of Earl HENRY, also differenced during his father's life-time with *a bendlet*, as appears from his Seal, with the legend S: HENRICI: LANCASTRIE: COMITIS: DERBEYE. This Prince was created Earl of Derby in the year 1337, and his father lived till 1345: see p. 211, where a notice of this Seal has been omitted. The beautiful Seals of THOMAS of Woodstock and of THOMAS HOLLAND, K.G., Nos. 509, 525, Pl. LXX, I have already described; see pp. 217, 233, 247. In Nos. 397 A, 398 A, Pl. LXX, two Seals of the DE BOHUNS, Earls of HEREFORD and NORTHAMPTON, are represented; the mullets of Northampton here have six points, and the Earl of Hereford shows his close alliance with the Crown of England by introducing three lions passant guardant into the composition of his Seal.

The Seal of Sir JOHN BARDOLF, (see pp. 164 and 168), A.D.

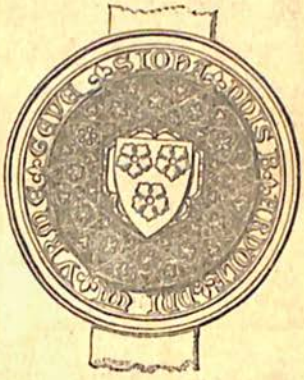
1340, is remarkable for its elaborate traceries, No. 704; and the Seal, No. 705, of his wife is an interesting and characteristic example of the aggroupment of several distinct coats so as to form a single compound composition; (see p. 135). This lady, who was married to Sir JOHN BARDOLF in 1337, was the daughter of ELIZABETH DE CLARE by her second marriage with ROGER DAMORY, (her first husband was JOHN DE BURGH, Earl of ULSTER), and great granddaughter of EDWARD I and ALIANORE of Castile and Leon. She places a plain Cross, appa-



No. 705.



No. 706.

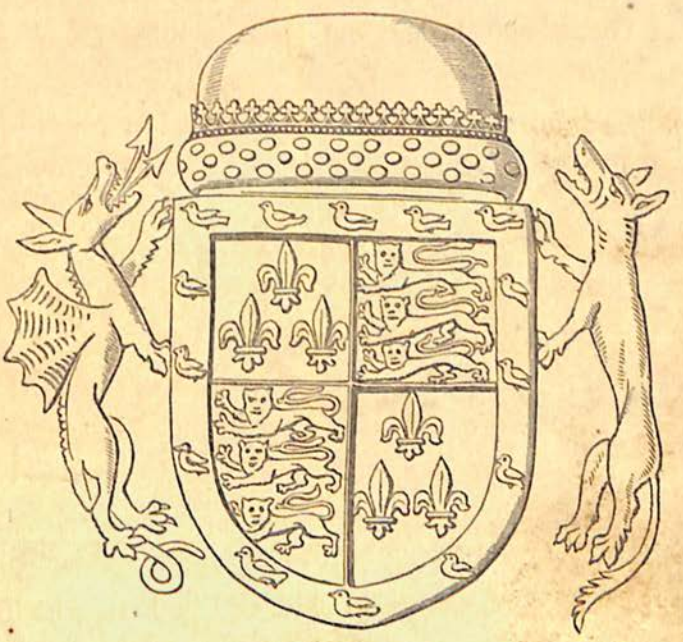


No. 704.

rently the *Cross of St. George*, in chief and in base, with *Castile* and *Leon* repeated, *Clare*, and *Damory*, (*barry nebulée of six arg., and gu., a bend az.*,) *Bardolf* forming the centre of the group. The small Seal of MATILDA, daughter of ROGER DE LASCELLES, No. 706, is charged with three shields forming a graceful group. In the years 1288 and 1293 she was married, first to Sir W. DE HILTON, and secondly to Sir R. DE FILLIOL; accordingly, her Seal has the shield of *Lascelles—arg., three chaplets gu.; Hilton—arg., two bars az.;* and *Filliol—gu., a lion rampt. arg., over all a bendlet az.* The remarkable Seal of the MORTIMERS, No. 270, which appears at the end of this chapter, I have described at page 242.

The Seal of JASPAR TUDOR, K.G., uncle of HENRY VII, an

impression of which is attached to a grant of land in the county of Monmouth, bears his shield of arms, supported by a dragon and a wolf, and ensigned by a cap of estate of very large dimensions, closely resembling the caps that are sculptured upon the Monuments of Duke HUMPHREY PLANTAGENET and Abbot RAMRYDGE at St. Alban's. It is remarkable that in this shield the quarters of *France Modern* have the fleurs-de-lys



No. 683.—Arms of JASPAR TUDOR, K.G. from his Seal. (See p. 225).

arranged *one and two*, instead of *two and one*; (*Archæol.* xviii, 429.) No. 683.

The Seal of EDWARD IV for his Chancery of Monmouth bears *England with a label of France*, and is a fine example of Seal Heraldry; *Archæol. Journal*, xiv, 55. The two curious Seals of EDWARD PLANTAGENET and ARTHUR TUDOR, as Princes of Wales, already described, (see pp. 233 and 331, and Pl. LX, No. 699), must be here specified as valuable examples of their class; and with them may be associated the judicial Seal—"S. IYDICIALE"—of Queen ELIZABETH, for the counties of

Caermarthen, Glamorgan, and Pembroke, on the reverse of which, beneath the quartered shield of *France Modern and England,* (the fleurs-de-lys *three and one*), supported by a dragon and an heraldic antelope, is a scroll with the motto IC : DEN, and the Badge of three Feathers grouped together, and having their tips bending over; *Archæol.* xxxi, 495.

At page 248 I have referred to a few early [illegible] Heraldic Seals of great interest, and amongst others to the Secretum of JAMES I, A.D. 1429, which bears the Royal Shield of Scotland ensigned with a crown of beautiful design, and regularly supported by *two lions rampant guardant.* These, the earliest Royal Scottish Supporters, led me to remark that the *Unicorns* did not supersede the Lions as the Supporters of Scotland, (except on the coinage), until the time of MARY STUART. A more recent examination of LEAKE'S tracings of the Windsor Garter-Plates at the Heralds' College, however, enables me to add that on the Garter-Plate of JAMES V of Scotland, who was elected a Knight of the Garter in 1533, the shield is supported by *two Unicorns argent, royally gorged and chained or.* In this achievement the Crest is a *lion passant gu., upon a coronet or, holding in his dexter paw a naked sword erect ppr.,* with the motto, "In my defence." Upon the Great Seal of this Prince the lion of the crest is *passant guardant;* and it was so borne by JAMES IV and his three immediate predecessors. The present Crest of Scotland, No. 567, Pl. XLVI, was first adopted by JAMES VI of Scotland, the first King of Great Britain.

I must be content here to adduce only three other examples of early Scottish Seals; the first of these, the Seal of WALTER LESLIE, Lord of Ross, A.D. 1367, is perhaps the earliest composition in which quartering arms is known to have been introduced into Scottish Heraldry; it bears, first and fourth, *a bend charged with three buckles,* for *Leslie,* and second and third, *three lions rampt.,* for *Ross.* The next Seal, that of WILLIAM, first Earl of DOUGLAS and Earl of MAR, bears, 1 and 4, for

Douglas, a human heart, and on a chief three mullets; 2 and 3, for *Mar, a bend between six crosslets fitchées.* And lastly, the Seal of JOAN, daughter of JOHN DE BEAUFORT, Earl of SOMERSET, the widow of JAMES I of Scotland, which bears the arms of *Scotland* impaling those of *Beaufort* upon a lozenge. The first and the last of these three Seals are engraved in Mr. SETON'S "Law and Practice of Heraldry in Scotland," a work which was published early in this present year, and shortly after the appearance of the first edition of my own volume. I gladly avail myself of this opportunity for recording my admiration of Mr. Seton's most excellent work, which cannot fail to command the cordial sympathy of every true lover of Heraldry, on whichever side of the Tweed he may have his home. Mr. Seton has the true feeling of a Herald, and he writes with an earnestness and also with such a thorough mastery of his subject, that his book at once takes rank as a standard authority.

The woodcut which follows, No. 707, drawn from the Seal of JOHN, Earl of ARUNDEL, exemplifies the spirited manner in

No. 707.—Seal of JOHN, Earl of ARUNDEL.

which the Heraldic artists of the fifteenth century introduced

Supporters into their compositions. The shield quarters *Fitz-Alan* and *Maltravers—gu., a lion ramp. arg.*, and *or, fretlée sa.* (See p. 248).

SECTION II.

COINS.

The Heraldry of the Coinage in its general capacity may be said to be identical with other expressions of the Royal Heraldry of England. The Shield of Arms of the reigning Sovereign, with certain significant Devices as accessories, would naturally be expected to appear on English Coins; and such an expectation in many instances would be realized. In such Coins the Herald finds authoritative examples both of the Royal Shield and the favourite Royal Badges of each successive period. The Heads of the Sovereigns also place before him the changes in the form of the Royal Crown which took place from time to time. But our Coins have other types, also heraldic, which possess great historical interest.

The *Noble*, (introduced by EDWARD III), the *Rose-Noble* or *Rial*, (EDWARD IV), the *Angel*, (HENRY VI), the *Sovereign*, (HENRY VII), the *George Noble*, (HENRY VII), all in gold, and the *Crown* in both gold and silver, (HENRY VIII), stand foremost amongst those English Coins which do not bear the Royal Shield of Arms. The *Noble* of EDWARD III is charged with a figure of the King, crowned, in armour, and with his sword, his shield bearing *France Ancient and England* quarterly, standing in a ship which carries at its mast-head a *pennon of St. George*. This type is found to have been slightly modified under the succeeding princes. Thus, Queen ELIZABETH is seated in her ship, and holds a sceptre; and the ship itself is charged with a Tudor rose, and carries at the bow a Banner bearing the initial, a Gothic E. The *Rose Noble* has one or more Roses added to the type of the Noble itself. Both these Coins

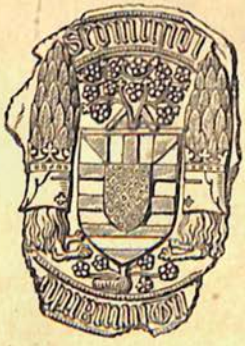
have on their Reverse a group of Royal Devices with Crowns. The type of the Obverse of the Nobles gave rise to the following couplet, the significance of which will be felt by every student of English Heraldry:

> "Four things our NOBLE showeth unto me,—
> *King*, *Ship*, and *Sword*, and *Power of the Sea*."

The *Angel*, on the obverse, bears a figure of the Archangel St. Michael thrusting down the Serpent; on the reverse is a ship with a Cross for a mast, with the Royal Shield, a rose, and an initial. The *George Noble* has St. George mounted, and the Dragon. The *Sovereign* has a figure of the reigning Prince, generally enthroned, the Reverse bearing the Royal Shield, with various accessories. The *Crown* in gold of HENRY VIII has a crowned rose, and a crowned shield of arms, with the royal cypher. The silver *Crown* of EDWARD VI has the King on horseback, and the Royal Shield; but that of ELIZABETH substitutes a crowned bust for the equestrian figure. In both of these silver coins the Royal Shield is charged in pretence with a floriated Cross, which extends beyond the shield, and divides the legend into four parts. This arrangement of the Cross was a prevailing type of the earlier Coins; it first appears with the shield of arms upon the shilling of HENRY VII, and it was discontinued by JAMES I. The Fifteen-Shilling piece of that King is charged with the Royal Arms as borne by the Stuarts. The *Crown* of CHARLES II has four crowned shields of *England*, *Scotland*, *France*, and *Ireland* in cross, the shields in the earlier examples alternating with the Royal Cypher. Four shields placed in the same manner also appear on the Crowns and Shillings of WILLIAM III and ANNE, and they are reproduced upon Queen VICTORIA'S *Florins*.

It is remarkable that, until a comparatively recent period, the types of all the coins, whatever their size or value, are of equal artistic excellence; nor is it less worthy of remark, that

in our own times the types of the Coinage should be distinguished by such excessive degradation. With the sole exceptions of the *Sovereign* and *Crown* that bear the St. George upon their Reverses, and the recent bronze coinage, our modern coins appear in most unfavourable contrast with the Angels and Nobles that have long ceased to be current in this country. I still retain, however, a long-cherished hope that the Art of the Numismatist may at length revive, and again demonstrate its ability to execute truly noble coins in the Royal Mint of England.



No. 270.—Remains of the Seal of EDMOND MORTIMER, A.D. 1372.
See p. 242.

No. 522.—Panache-Crest of JOHN, LORD SCROPE, K.G., from his Stall-Plate. See pp. 115 and 240.

CHAPTER XXV.

THE HERALDRY OF ILLUMINATIONS.

THE ILLUMINATIONS which at once illustrate mediæval Manuscripts, and take so important a part in conveying the historical information that we derive from them, abound both in direct heraldic records, and in those practical suggestions which are of such great utility to modern Heralds. Authorities for a very considerable number of early shields and badges are supplied by these Illuminations, and, at the same time, they are rich in diapers, and other heraldic accessories. So that the student of Heraldry may always look to these early works, as to treasuries well stored with objects of value and interest. In like manner, Heraldry provides for the Illuminators of our own times abundant materials exactly adapted to their use.

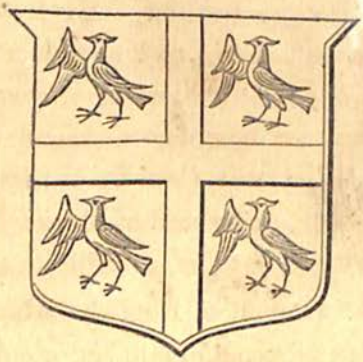
The revival of the early Art of Illumination, and the degree of popularity which it now enjoys, naturally lead to inquiries relative to the means that may be best calculated to render

the revived Art permanently popular. I believe that this can be accomplished only by rendering it an Art really our own. The mere copying early Illuminations, however attractive in itself and really useful as a system of study, will not suffice to produce a school of modern Illuminators. Neither will the Art of Illumination rise even to be recognized as an universally desirable accomplishment, unless it be made to lead beyond the most careful colouring of certain sentences and words *more vetusto*. Our Illuminators must embody some thought of their own in their works; they must make their works vehicles for recording something and conveying something, that they have themselves imagined and devised; and their illuminated details and accessories must have a genuine art-character, and a true feeling for the particular art of Illuminating as it is practised by themselves. I do not desire to suggest that all modern Illuminators should aspire to becoming independent designers of whatever they may illuminate. But while the great majority of them freely avail themselves of the aid that lithography is always ready to render, (an aid which their mediæval predecessors would have been but too thankful to have secured, had it been placed within their reach), it is most important that modern Illuminators should seek, not only for those printed outlines that are complete in themselves and require only the application of gold and colour, but such others also as may be of a *suggestive* character, and which the Illuminators may apply in carrying out certain ideas of their own.

There appear to be four distinct classes of modern Illuminations. The *first* consists of Texts from the Holy Scriptures, or other brief passages of a directly religious character. The *second* class comprises choice brief extracts from various authors, both poets and prose writers. To the *third* class belong complete illuminated metrical works. And in the *fourth* class I would comprehend every such extract, version, copy or composition as may be directly either *historical* or biographical,

and which consequently may obtain from HERALDRY its happiest and most appropriate illustrations. Heraldry, it is true, will provide much that will prove to be eminently attractive, and truly consistent also, in Illuminations of every class; for, if it does not always offer Shields of Arms, or Banners, or Badges, it is certain to suggest treatment and to supply accessories. But in all historical subjects, Heraldry is the Illuminator's most valuable ally. And these are subjects that are certain to be held in esteem. Passages from the old Chroniclers, brief but emphatic summaries of great historical periods, graphic records of celebrated historical incidents, or similar biographical sketches of the representative Personages of History; historical charts and genealogies of every kind, and, in many instances, family genealogies, records and traditions, are all equally well suited to form materials for illuminating; and, in every case Heraldry is replete with exactly what the Illuminator will find to be best qualified to illustrate his work, and also to impart to it the most brilliant of decoration.

Groups of historical shields, derivable from early Rolls of Arms, with appropriate borders and brief legends, form beautiful pages for Illumination. Such Shields and Borders, with certain other compositions of a somewhat similar class, amateurs may desire to obtain in outline, and also various accessories and illustrations which are well adapted to be made popular through the agency of lithography. I venture to promise to Heraldic Illuminators that trustworthy outlines of this description shall be provided for their use.



No. 602.—Arms of the HERALDS' COLLEGE, from the Shield blazoned in the College. See p. 326.

CHAPTER XXVI.

GENEALOGIES.

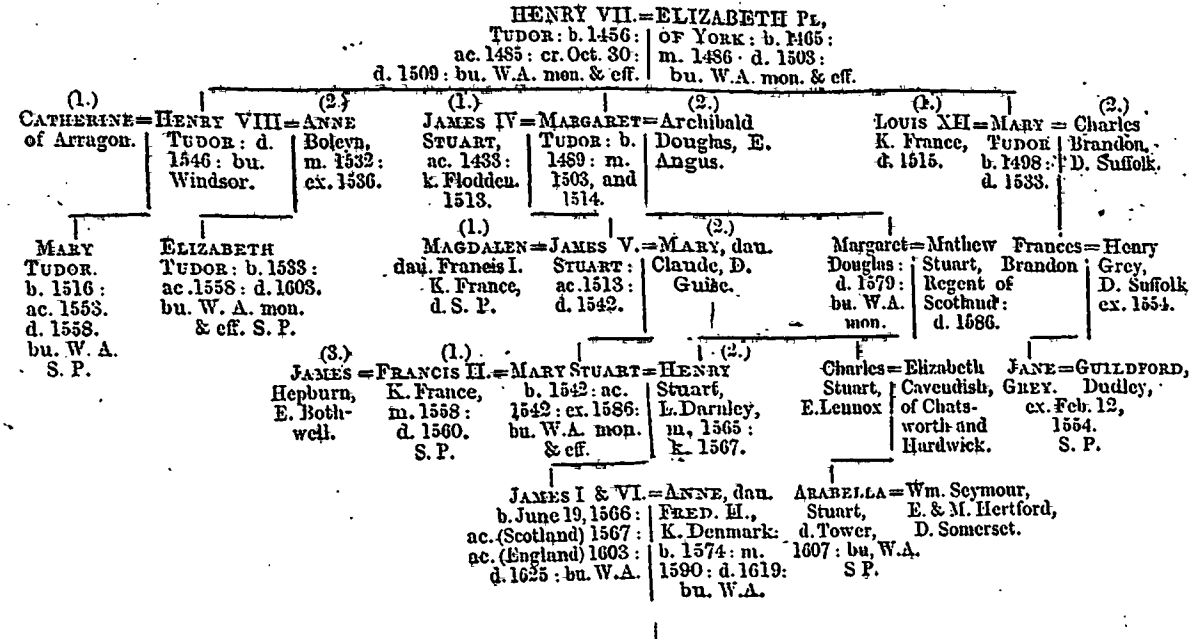
AMONGST the most important of the professional duties of the Herald who holds office in the *College of Arms*, are the investigation, the display, and the faithful enrolment of GENEALOGIES. And in tracing out and arranging Historical Genealogies, the Amateur Herald will find that he is enabled to elucidate and to illustrate History in the clearest and most impressive manner. In the History of England, indeed, there occur many important chapters and no less numerous episodes, all of which absolutely rely upon genealogical illustration to render them clearly intelligible. And the genealogical form of tabular arrangement is peculiarly adapted to convey historical teaching with emphatic distinctness, while it is always available for prompt reference. I much question whether the History of the "Wars of the Roses" can be either written or read satisfactorily without historical Genealogies. Similar Genealogies are most valuable allies to the Student of History, when his

attention is directed to the claim of EDWARD III to the Crown of France; or when he is reading the record of the struggles between STEPHEN and MATILDA; or when he desires to see very clearly what was the relationship between MARY STUART and Lord DARNLEY; or how far ELIZABETH of York had in her own person a title to the Crown; or the relative positions MARY and JANE GREY, and those of JAMES I and his unhappy kinswoman, ARABELLA STUART. Various other examples will readily occur to the student of English History.

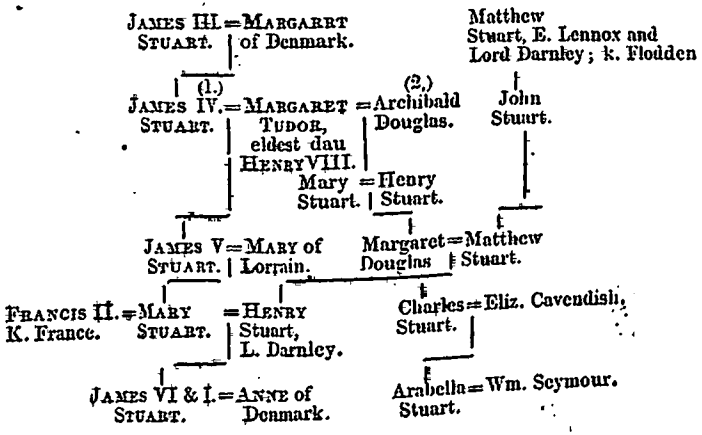
The heraldic laws of exact definition, simple statement, and rigid conciseness, have full force in the arrangement and drawing up of Genealogies. The system which the student may adopt with advantage may be briefly explained. The materials which are to be used for the formation of any historical Genealogy consist, first, of notes of the facts that are to be set forth in it, and secondly, of a recognized series of abbreviations and signs. The notes will always comprise the names of every person who is to take a part in the Genealogy, with all dates and every circumstance that it may be desirable to record.

The following abbreviations and signs have been found to work well: *Son*, son of: *daū.*, daughter of: *S. and H*, son and heir of: *daū. and H.*, or *coh.*, daughter and heiress, or co-heiress: *W.*, wife of: *M.*, was married: =, placed between their names, signifies that the two persons specified were husband and wife: $\overline{\downarrow}$ signifies that such persons had children: $\downarrow$ under any name, signifies that the person had children: *S. P.*, (*sine Prole*), without surviving children: *V. P.* (*vitâ patris*), in his, or her father's life-time: *d.*, died, at and on: *bu.*, was buried at: *mon.*, has a monument still existing: *eff.*, has a monumental effigy: *k.*, killed in battle: *ex.*, executed: *murd.*, murdered: *ban.*, banished: *ac.*, accession, or came to the crown: *cr.*, coronation, or crowned: *dep.*, deposed: *K.*, King: *Q.*, Queen: *P.* and *Pss.*, Prince and Princess:

GENEALOGY, No. I.


HENRY VII. = ELIZABETH PL,
TUDOR: b. 1456: ac. 1485: cr. Oct. 30: d. 1509: bu. W.A. mon. & eff.
OF YORK: b. 1465: m. 1486 · d. 1503: bu. W.A. mon. & eff.
(1.) CATHERINE of Arragon.
HENRY VIII = TUDOR: d. 1546: bu. Windsor.
(2.) ANNE Boleyn, m. 1532: ex. 1536.
(1.) JAMES IV = STUART, ac. 1488: k. Flodden. 1513.
MARGARET = TUDOR: b. 1489: m. 1503, and 1514.
(2.) Archibald Douglas, E. Angus.
(1.) LOUIS XII = K. France, d. 1515.
MARY = TUDOR b. 1498: d. 1533.
(2.) Charles Brandon, D. Suffolk.
MARY TUDOR. b. 1516: ac. 1553. d. 1558. bu. W. A. S. P.
ELIZABETH TUDOR: b. 1533: ac. 1558: d. 1603. bu. W. A. mon. & eff. S. P.
(1.) MAGDALEN = dau. Francis I. K. France, d. S. P.
JAMES V. = STUART: ac. 1513: d. 1542.
(2.) MARY, dau. Claude, D. Guise.
Margaret = Douglas: d. 1579: bu. W.A. mon.
Mathew Stuart, Regent of Scotland: d. 1586.
Frances = Brandon
Henry Grey, D. Suffolk ex. 1554.
(3.) JAMES = Hepburn, E. Bothwell.
(1.) FRANCIS II. = K. France, m. 1558: d. 1560. S. P.
MARY STUART = b. 1542: ac. 1542: ex. 1586: bu. W.A. mon. & eff.
(2.) HENRY Stuart, L. Darnley, m. 1565: k. 1567.
Charles = Stuart, E. Lennox
Elizabeth Cavendish, of Chatsworth and Hardwick.
JANE = GREY.
GUILDFORD, Dudley, ex. Feb. 12, 1554. S. P.
JAMES I & VI. = b. June 19, 1566: ac. (Scotland) 1567: ac. (England) 1603: d. 1625: bu. W.A.
ANNE, dau. FRED. II., K. Denmark: b. 1574: m. 1590: d. 1619: bu. W.A.
ARABELLA = Stuart, d. Tower, 1607: bu. W.A. S P.
Wm. Seymour, E. & M. Hertford, D. Somerset.

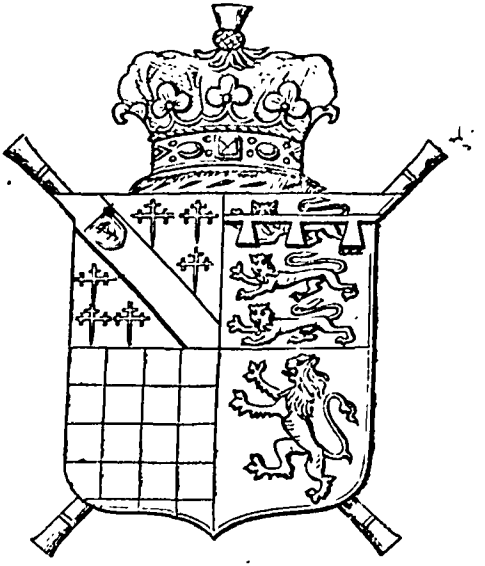
GENEALOGY, No. 2.



Archbp. and *Bp.*, Archbishop and Bishop: *D.* and *Dss.*, Duke and Duchess: *E.*, *Ct.*, *Ctss.*, Earl, Count, and Countess: *Ba.*, *Bnss.*, Baron, Baroness: *Ld.*, Lord: *Ly.*, Lady: *Kt.* Knight: *Pl.*, Plantagenet: *Tu.*, Tudor: *Stu.*, Stuart: *La.*, Lancastrian: *Yk.*, Yorkist: *W. A.*, Westminster Abbey: *Cath.*, Cathedral: *Ch.*, Church: *Ab.*, Abbey.

In arranging a Genealogy, the main line of descent is to be indicated by keeping the successive names *in a vertical column.* All persons of the same generation are to have their names *in the same horizontal line.* Spaces of equal depth are to be allotted to each generation. The members of the same family are to be arranged *in their order of birth in two groups, the sons first, then the daughters,* each series commencing from the *heraldic dexter side* of the paper. Should it be necessary especially to denote that any individual is the eldest, or the second, or any other son, this may be done *by placing the heraldic mark of Cadency over the name. Continuous Lines* carry on and denote the descent, and the formation, and the connection of the families; and, in placing these Lines, great care must be taken, lest a connecting line should point to any name not included in the order of blood-relationship. In extended Genealogies, distinct groups, (as Lancastrians and Yorkists), may be indicated by inks of different colours; Royal personages may have their names in peculiar letters; and the direct line of descent and succession may also be indicated by capital letters, with initials in red. *Badges* may advantageously be placed with the names, as may *shields of arms* in some instances; other shields and heraldic insignia, with references, &c., may be placed in the margin. The figures 1 and 2 may be introduced to denote *first and second marriages:* and, in like manner, any simple expedient may be adopted that may express a circumstance necessary to be indicated and observed. It will be noted, that the rule for arranging the names of brothers and sisters does not exclude the *heir* from occupying a *central position* in the

vertical column of succession; also, that where the same father or mother may have families by more than one marriage, *the children of each marriage are to form distinct groups.* I must add, that the actual arrangement of any historical Genealogy must be determined in a great measure by the leading object which it is intended to illustrate. Thus, I have arranged the accompanying brief example upon two different plans, each of them having its own especial aim. This example is a portion of the Royal Genealogy of England. It traces the descent of JAMES I. upwards for four generations; and it indicates the blood-relationship that existed between the parents of that prince, and shows his own relative position with reference to both his predecessor on the English throne, and his kinswoman, ARABELLA STUART. My Genealogy, No. 1, treats of the first STUART Sovereign of Great Britain as the descendant of the TUDORS, and as their heir and representative; but in No. 2, he appears as the representative of the STUARTS, who, happening also to represent the TUDORS, became the heir of both those Royal Houses. The same historical teaching is conveyed by both Genealogies, of which No. 1 takes the English view, while in No. 2 the Scottish aspect of the subject is taken. In No. 1 the relationship between ELIZABETH and MARY Queen of Scots is shown, and also that between ELIZABETH (and therefore between her sister, MARY), and Lady JANE GREY. The space at my disposal has compelled me to omit many details, and in No. 2 I have given the names only: still these genealogical sketches may serve to exemplify the system for forming historical Genealogies. Of course, these sketches might be rendered more graphic by the use of coloured inks, and by the addition of Shields of Arms and Badges.



No. 299.—Arms of the DUKE OF NORFOLK, the EARL MARSHAL, from the Shield blazoned in the Heralds' College. See p. 152.

CHAPTER XXVIII.

PRECEDENCE.

THE Order of Precedence, a matter of no inconsiderable importance in a highly civilized and equally complicated condition of Society, was first established upon a definite system by a statute of HENRY VIII, in 1539. Various subsequent regulations have taken effect, and have contributed, in connection with Royal Letters Patent, to produce the Precedence now regarded as established and practically in force amongst us.

This order of Precedence may be considered to be based upon the following four-fold principle; first, that persons of every degree of rank, except descendants of the blood royal, who always have precedence, should take place according to the seniority of the creation of such rank; secondly, that the

younger sons of each preceding degree of rank should take place immediately after the eldest son of the next succeeding rank; thirdly, that in certain cases the tenure of office should constitute actual rank so long as such tenure should continue; and, lastly, that while a married woman participates in her husband's rank, (though not always in his official rank), the same precedence is due to all the daughters of a family that is enjoyed by the eldest son of that family.

The Order of Precedence.

The Sovereign.
The Prince of Wales.
The Sovereign's Younger Sons.
The Sovereign's Grandsons.
The Sovereign's Uncle.
The Sovereign's Cousins.
The Archbishop of Canterbury.
The Lord Chancellor.
The Archbishop of York.
The Archbishop of Armagh.
The Archbishop of Dublin.
The Lord High Treasurer, (now represented by the "Lords of the Treasury," of whom the "First Lord" is popularly entitled the "Prime Minister").
The Lord President of the Council.
The Lord Privy Seal.

These great officers of state precede all Peers of their own Degree, (that is, if Dukes, they rank above all other Dukes; if Earls, in like manner, &c.), in the following order:—

The Lord Great Chamberlain. (When in the actual performance of official duty).
The Lord High Constable.
The Earl Marshal.

The Lord Steward of the Queen's Household.
The Lord Chamberlain of the Queen's Household.
The Secretaries of State.
Then the Peers according to their Patents of Creation.
The Dukes.
The Marquesses.
The eldest Sons of Dukes.
The Earls.
The eldest Sons of Marquesses.
The younger Sons of Dukes.
The Viscounts.
The eldest Sons of Earls.
The younger Sons of Marquesses.
The Bishops of London, Durham, and Winchester.
The Bishops according to seniority of Consecration.
The Barons.
The Speaker of the House of Commons.
The Treasurer and the Comptroller of the Royal Household.
The Master of the Horse.
The Secretaries of State, being under the degree of Barons.
The eldest Sons of Viscounts.
The younger Sons of Earls.
The eldest Sons of Barons.
The Knights of the Garter, the Thistle and St. Patrick, (not being Peers).
The Privy Counsellors.
The Chancellor of the Exchequer.
The Chancellor of the Duchy of Lancaster.
The Lord Chief Justice of the Queen's Bench.
The Master of the Rolls.
The Lord Chief Justice of the Common Pleas.
The Lord Chief Baron of the Exchequer.
The Judge Ordinary.

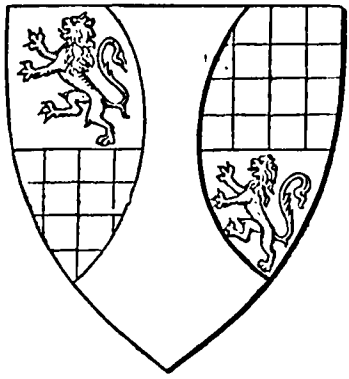
The Lord Justices of Chancery.
The Vice Chancellors.
The Judges of the Queen's Bench, and Common Pleas.
The Barons of the Exchequer.
The younger Sons of Viscounts.
The younger Sons of Barons.
The Baronets.
The Knights Grand Crosses of the Bath.
The Knights of the Star of India.
The Knights Grand Crosses of St. Michael and St. George.
Knights Commanders of the Bath and other Orders.
Knights.
Serjeants-at-Law.
Masters in Chancery and in Lunacy.
Companions of the Bath and other Orders.
Eldest Sons of the younger Sons of Peers.
Eldest Sons of Baronets.
Eldest Sons of Knights.
Esquires, including
Esquires to Knights of Orders of Knighthood; the eldest Sons of all the Sons of Viscounts and Barons, and the eldest Sons of all the younger Sons of Peers, and their eldest Sons in perpetual succession:
The Sons of Baronets:
Persons holding the Queen's Commission, whether in a civil naval, or military capacity:
Members of the Royal Academy of Arts:
Barristers:
Masters of Arts, and Bachelors of Law.
Clergymen.
Gentlemen.

Before marriage, WOMEN take precedence by the rank of their father, and all the sisters of any family have the same degree,

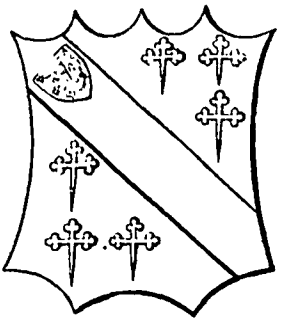
By marriage, women participate in the dignities of their Husbands, except in the case of certain dignities that are strictly official; but the dignities of wives are not imparted by marriage to their husbands.

Marriage with an inferior does not affect the precedence that any woman may enjoy by birth or creation; but the wife of any Peer always takes her rank from her husband. Women ennobled by marriage, retain their rank as widows; but, should they contract second marriages, that rank ceases, and their precedence is thenceforward determined absolutely by the rank of their second husbands.

The wife of the eldest son of any degree precedes the sisters of her husband, and also all other ladies of the same degree with them, such ladies having place immediately after the wives of their eldest brothers. This principle of Precedence obtains in all families of the same degree amongst themselves.



No. 622.—Sir Ralph de Arundel. See p. 390.



No. 613.—Howard Modern. See p. 387.

CHAPTER XXVIII.

AUGMENTATION AND ABATEMENT.

SECTION I.

AUGMENTATION.

An "*Augmentation*" I have defined to be "an honourable addition to an heraldic composition, which is complete and distinct in itself, and conveys emphatically a definite signification of its own;" (p. 89). In the olden time these Augmentations were granted, Camden tells us, "*some of mere grace, and some of merit;*" and he instances the grant of the arms of the Confessor to the Hollands and to Thomas Mowbray, (see pp. 121, 137, and 224), as examples of Augmentation by the "mere grace" of King Richard II; but, on the contrary, Henry VIII, "*for merit,*" granted to Thomas, Duke of Norfolk, and his posterity, for his victory at Flodden Field, wherein King James IV of Scotland was slain," September 9, 1513, as a commemorative Augmentation, the Royal Shield of Scotland, having *a demi-lion only, which is pierced through the mouth with an arrow,* to be charged upon the silver bend of Howard. The two shields of this noble House, the one with-

out, and the other with the Flodden Augmentation, may be severally distinguished as *Howard Ancient*, No. 394, Pl. XXXVII, and *Howard Modern*, No. 613, p. 387.

The Augmentations granted out of his "mere grace," by HENRY VIII to his Consorts, are blazoned in pp. 277-8.

I add five other examples of augmented shields, two of the former, and three of the latter class.

1. ROBERT DE VERE, K.G., ninth Earl of OXFORD: The arms of ST. EDMUND, (No. 271, Pl. XIV, and p. 120), *within a bordure arg.*; granted by RICHARD II.

2. THOMAS MANNERS, K.G., first Earl of RUTLAND: A chief of France and England,—that is, *quarterly*, 1 *and* 4, *az., two fleurs-de-lys or*; 2 *and* 3, *gu., a lion pass. guard. gold*; granted by HENRY VIII.

3. JOHN CHURCHILL, K.G., first Duke of MARLBOROUGH: *An inescutcheon of St. George, charged with another of France Modern*; No. 615, p. 391.

4. ARTHUR WELLESLEY, K.G., first Duke of WELLINGTON: *An inescutcheon of England*; No. 614, p. 391.

5. WILLIAM CARNEGIE, seventh Earl of NORTHESK: In chief, the word *Trafalgar*, and upon the breast of the Carnegie eagle *a naval crown*.

Amongst the noblest Augmentations "for merit," may be numbered all accessions of fresh "Honours," to the Colours of our Regiments, and every "Clasp" that is added to the Medals of our sailors and soldiers; see pp. 260, and 313.

SECTION II.

ABATEMENT.

The term *Abatement* first appears in the heraldic writings of the sixteenth century, and it is then assigned to certain marks said to be designed to indicate the reverse of honourable Augmentations. In practice any such thing as an heraldic

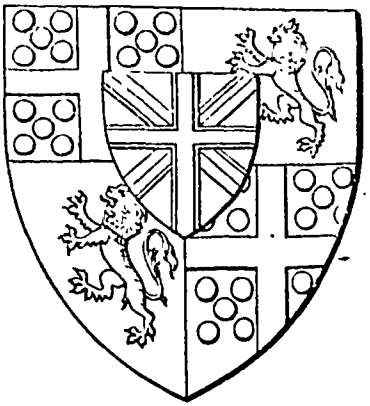
Abatement is unknown, with the sole exception of the distinctions adopted for the purpose of indicating illegitimate descent.

In modern Heraldry, the Abatement of Illegitimacy that has been generally recognized is a *bendlet*, or *baton sinister*: and this bendlet is represented as couped at its extremities, so that it does not extend across the entire field of any shield. But the early Heralds, whatever their feelings may have been upon this point, certainly never promulgated as a law of heraldic usage any particular difference that should distinguish the arms of persons not of legitimate birth, or those of the descendants of such persons. It would appear, indeed, that this Abatement was generally if not always determined in accordance with the wishes of different individuals. Some Abatement of illegitimacy was held and admitted to be necessary; and provided that the Abatement appeared on the shield, it might assume whatever form might be considered best suited to each particular occasion. Two or three early examples will illustrate the practice of the old Heralds with sufficient clearness.

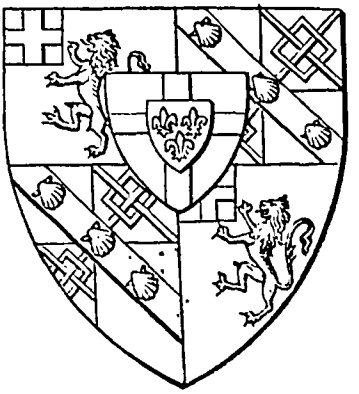
Sir ROGER DE CLARENDON, son of the BLACK PRINCE, bore, *or, on a bend sa., three ostrich feathers, labelled, arg.* His near kinsman, the son of JOHN of Ghent, JOHN DE BEAUFORT, before the act of legitimation in 1397, bore a somewhat similar parody of the arms of his father—a similar parody, at any rate, of the second and third quarters of his father's shield, retaining his label: *per pale arg. and az., on a bend gu., three lions of England, ensigned with a label of France.* The tinctures of the field, argent and azure, were the *Livery Colours* of the Lancastrian Plantagenets. JOHN DE BEAUFORT afterwards retained these same tinctures in his bordure compony: see p. 224. Sir JOHN DE CLARENCE, son of THOMAS, Duke of CLARENCE, (himself the son of HENRY IV), bore, *per chevron gu. and az., in chief two lions counter-rampant, and in base a fleur-de-lys, all or.* GLOVER

gives as the arms of a natural son of one of the FITZ-ALANS, RALPH DE ARUNDEL, a shield of *Fitz-Alan, flanched arg.*: that is, *a shield arg., having flanches of Fitz-Alan and Warrenne quarterly*, as they were quartered by the Earls; No. 622, p. 386

The *baton sinister* was borne by ARTHUR, Viscount LISLE, son of EDWARD IV: by HENRY, Duke of RICHMOND, son of HENRY VIII: and by CHARLES SOMERSET, Earl of WORCESTER, son of HEERY BEAUFORT, third Duke of SOMERSET. The seal of this CHARLES BEAUFORT shews that his baton crossed his quartered arms, but was couped by his bordure: the baton itself is plain and very narrow. The eldest son of this Earl removed his father's baton from his arms, and charged *Beaufort* upon a fesse on a silver shield, thus recognizing the heraldic propriety of retaining an Abatement, though rejecting the baton. The arms of the natural sons of CHARLES II were all abated with the baton sinister, which was differenced after the manner of a label; except in the case of the Duke of RICHMOND, who differenced with a bordure. At the present day, the *baton* of the Duke of ST. ALBAN'S is, *gu., charged with three roses arg.*; that of the Duke of CLEVELAND is, *ermine*; and the *baton* of the Duke of GRAFTON is, *compony, arg. and az.* The Duke of RICHMOND bears the arms of CHARLES II, (No. 537, Pl. LVIII), within *a bordure componée arg. and gu., charged with eight roses of the last, barbed and seeded ppr.* Except in instances such as these, in which the Abatement is charged upon the Royal Arms, there appears no reason for transmitting the baton sinister with its peculiar signification; in all less exceptional cases some mark of cadency might very properly be substituted in its stead, or all traces of Abatement might be removed from their shields of arms by the descendants of persons, to whom arms had been granted abated with a sinister baton.



No. 614.—Arthur Wellesley, Duke of Wellington.



No. 615.—Spencer Churchill, Duke of Marlborough.

See pp. 388 and 394.

CHAPTER XXIX.

MODERN HERALDRY.

When not historical of the past, it is the office of all true Heraldry to be historical for the future. Our Modern Heraldry, accordingly, if it would be consistent with both its character and its traditions, must take a becoming part in producing that Chapter of English History which we shall hand down to succeeding generations. It is indeed true that the state of things has undergone a marvellous change since Heraldry reigned in its full glory under the Plantagenets, and also since Henry VIII held the assumption of the Arms of the Confessor by a Duke to be an overt act of high treason; and yet the office of the Herald has by no means fallen into abeyance amongst ourselves. Our Heralds have still to record and to preserve the memory of both public and private genealogies. They have to take note of the succession of the inheritors of old titles, and of the creation of new ones. They have to preside over and to confirm the assumption and the bearing of armorial insignia of whatever kind; and all new grants of Arms come under their cognizance, and are enrolled in their College.

They also direct all royal and national solemnities and pageants; and they are at once the guardians and the exponents of the heraldic records of their predecessors.

In some particulars our Heraldry must inevitably suffer, when it is brought closely into contrast with the Heraldry of the olden time. For example, when helms were really worn, and when shields were in actual use, a shield of arms and a crest had a significancy which now it is not possible for them to retain. We must be content to accept shields and crests as heraldic accessories, the bequest of the early Heralds, which we can only employ in reference to Heraldry itself. Shields and crests, however, come to us possessing hereditary claims to recognition and acceptance in their heraldic capacity; and so we recognize and accept them. And, at the same time, we certainly have it in our power to render our Heraldry both dignified and useful. We can adjust our Heraldry to early usage, as we must build it up upon early principles. We can reject any Heraldry that is not true as Heraldry, that does not accord with early precedent, and that is not also consistent with existing circumstances and associations. We are able to follow the example of the early Heralds, in adhering to sound heraldic rule; in preserving the simplicity which distinguished the best Heraldry of the past; in jealously maintaining the rule of marshalling; in adopting a judicious system of cadency; and in drawing a broad line of distinction between arms that are borne *by right*, and therefore have authority, and those which are either copied, or parodied, or improvised in accordance with the fancy or the caprice of unauthorized individuals.

In blazoning heraldic devices which in a peculiar sense are of an historical character, it is important that true coats of arms should be clearly distinguished from badges; and, except under very special circumstances, it would be well to avoid charging badges upon shields. The simplicity of the early compositions and their heraldic consistency also ought always to be kept in

remembrance. These are points that may be strongly urged upon all who are desirous to advocate the worthiness of modern Heraldry. The historical value of the Heraldry of the new Palace at Westminster is most seriously prejudiced by the injudicious association of true shields of arms with other shields charged with devices, the aim and purpose of which I am not able to conjecture, but which certainly have no title to appear where they have been displayed. The Peerage will supply illustrations of the style of composition that happily is passing away, but which must still be regarded as in some degree illustrative of modern Heraldry; two examples of this class will be sufficient to act as warnings. The arms granted to HORATIO, Viscount NELSON, are blazoned in Sir BERNARD BURKE's Peerage after the following fashion: *Or, a cross fleurie, sa., a bend, gu., surmounted by another engrailed, of the field, charged with three bombs, fired, ppr.; on a chief, (of honourable augmentation), undulated, arg., waves of the sea, from which a palm-tree issuant, between a disabled ship on the dexter, and a battery in ruins on the sinister, all ppr.* Crests: *on the dexter,* (as a crest of honourable augmentation), *or, the chelengk, or plume of triumph, presented to Horatio, Viscount Nelson, by the Grand Signior, or Sultan, Selim III; and on the sinister,* (the family crest), *on a wreath of the colours, upon waves of the sea the stern of a Spanish man-of-war, all ppr., thereon inscribed,* "*San Joseff.*" The sailor and the lion which form the Supporters are not so bad; but what ideas of Heraldry could have been entertained by those who devised the Nelson crest, and placed "waves of the sea" and the stern of a Spanish line-of-battle ship upon a helm? The Arms granted to General Sir EDWARD KERRISON, which are thus blazoned, require no comment whatever: *Or, a pile, az., charged with three galtraps, of the field: the augmentation following, on a chief, embattled, erm., a wreath of laurel, encircling a sword erect, ppr., pommel and hilt, gold, between on the dexter, pendent from a ribbon, gu., fim-*

briated, of the second, a representation of the gold medal presented to Sir Edward for his services at the battle of Orthes, beneath it the word "Orthes," in letters, sa.; and on the sinister, pendent from a like ribbon, a representation of the silver medal presented to him in commemoration of his services at the battle of Waterloo, beneath it the word "Waterloo," in letters also sa.

Mr. SETON (*Scottish Heraldry*, p. 134), has treated the "Heraldic Debasement" of modern times after a fashion which must rejoice the heart of every true Herald. Had my space permitted, I would gladly have quoted from his pages at considerable length upon this matter, so cordially do I sympathize with his indignant vindication of the "noble science:" I must be content, however, to borrow from him a single specimen of the "frightful perversions" which he lashes with just severity. "The following arms, granted in 1760, to the family of TETLOW, seated at Haughton in Lancashire," says Mr. Seton, "are assuredly a delightful specimen: Azure, on a fess argent, *five musical lines* sable, *thereon* a rose gules, between two escallops of the last; in chief, a nag's head erased of the second, between two crosslets or; in base a harp of the last. Crest—on a wreath, a book erect gules, clasped and ornamented or, *thereon a silver penny, on which is written the Lord's Prayer*; on the top of the book a dove proper, in its beak a *crow-quill* sable. Motto—*Præmium virtutis Honor!*" It appears that the hero *par excellence* of the family once accomplished some such an achievement in penmanship, as is indicated in this Tetlow Crest.

The augmentations of honour that grace the shields of the two great military Dukes, WELLINGTON and MARLBOROUGH, are such as the old Heralds would have devised. The insignia of the United Kingdom, and a shield of France charged upon another bearing the cross of St. George, when blazoned in pretence on the honour point by the two Dukes, are as significant and expressive as the HOWARD shield of the days of Flodden, or as the quartered shield of EDWARD III himself;

see Nos. 613, 614, 615, and also 286. In the first and fourth quarters the Duke of MARLBOROUGH marshals the arms granted to the first Duke of his name, CHURCHILL, and here the Cross of St. George appears on a canton: see pages 388 and 391.

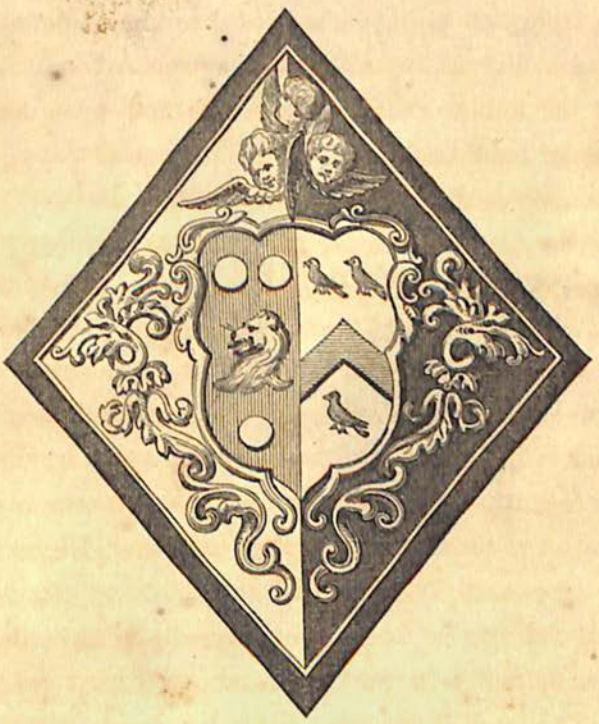
In modern Heraldry Cadency is but little used, since its operation is almost superseded by the simple process of assuming arms without any shadow of claim to them, beyond such claim as is supposed to exist through the fact of bearing a particular name. In early Heraldry distinctions were carefully marked in the arms borne by members of the same family, who had in common the same name. Now, on the contrary, when a person determines to have "arms," he looks out his own name in an armory, and the arms he chances to find assigned to some one having the same name he forthwith assumes and uses as his own. Or he may obtain assistance, and his own consciousness of heraldic inexperience may be satisfactorily set at rest by gentlemen who, for a consideration and a very trifling consideration too, *find arms* for hesitating aspirants to heraldic honours. The value of "arms" that are "found" on payment of certain shillings, under the guidance of a surname correctly spelt and legibly written, is precisely the same as the value of those which Messrs. A, B, and C may so easily find for themselves; or, if they should happen to be of an imaginative turn of mind, which they may amuse their leisure by devising on their own account. It is indeed true that every one is at liberty to call anything whatever his "Arms," as he may determine either the colour and fashion of his costume, or the shape of his house; but, nevertheless, the Herald's College still exists, and is the fountain head of true Heraldry; and, until it is true to itself, Modern Heraldry must continue to be but a degenerate representative of what Heraldry was about half a thousand years ago, when the marriage of a Prince of Wales was an event that for the first time took place in England.

There is one occasion on which in our own times a public

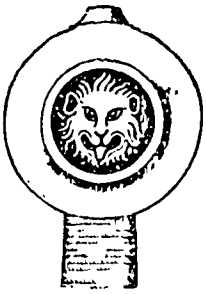
display of heraldic blazonry is expected, and when accordingly such a display is regularly made. I refer to the practice of placing Hatchments upon the residences that had been occupied by personages of eminence and distinction, at the time of their decease. The rules that have been adopted for the composition of these Hatchments I have described at page 103. I now advert to these funereal displays, because so very generally they are both conceived and executed in the worst possible taste, and in a style that might be supposed to aim at demonstrating the impossibility of any alliance between Art and Heraldry. Probably the actual shield that is charged upon any hatchment may be heraldically correct in its marshalling, and also in its blazonry; the favourite accessories, however, of these shields, with rare exceptions, are such as the early Heralds would have regarded with indignant surprise. Shields hideous in outline, and rendered still more offensive by what I suppose is intended to be accepted as ornamentation, the most execrable scroll-work with ribbons as bad in their own way and, to crown the whole, those painful winged infantine heads that are at once so absurd and so offensive, but too commonly are the characteristics of modern hatchment-painting. I have engraved an average specimen, No. 616, because I have felt unable in words to do full justice to these outrages upon Heraldry. May I venture to hope for support from all who love the Herald's Art, when I claim for Modern Heraldry immunity from such systematic efforts to render it contemptible? Dignified hatchments may be produced with ease by any true Herald; and without doubt the services of a true Herald may always be secured, when the production of a really dignified composition of this class may be required.

And so also in all other matters connected with the practical working of Heraldry in our own times, we now are fully competent to emulate the example bequeathed to us from "the brave days of old." We have already learned to form a just

estimate of both heraldic debasement and heraldic dignity, and a better feeling for a true and a noble Heraldry is beginning to prevail. Heraldry is popular too; and, accordingly, I am sufficiently sanguine to look for such an heraldic revival, as will cause Modern Heraldry and good Heraldry to become interchangeable terms.



No. 616.—Hatchment. Middle of the 19th Century.



No. 617.—Pommel of the Sword-hilt of the BLACK PRINCE: Canterbury Cathedral.

CHAPTER XXX.

HERALDIC TREATMENT, DRAWING, AND COLOUR.

I BELIEVE it to be a prevalent misapprehension, either that no early Heraldry has any title to be regarded as an Art, or that in its artistic capacity all early Heraldry is alike. The student who desires thoroughly to understand the Heraldry of the olden time, will speedily discover that very many of the Heralds who flourished some centuries ago were true Artists; nor will he be long before his attention is attracted to the marked differences in heraldic style and treatment which distinguish the armorial insignia of different periods. In fact, the Art of Mediæval Heraldry attained to its highest excellence, and it declined and sunk down to a condition of lowly humility, contemporaneously with the Art of Architecture, and with the other Arts of the Middle Ages. A series of heraldic seals, ranging in their dates from 1300 to 1550, will very clearly elucidate this statement. Or an heraldic monument of the time of EDWARD I, compared with others severally of the eras of EDWARD III, HENRY VI, HENRY VIII, and JAMES I, will be

equally explicit in illustrating the progress of Heraldic Art. And, again, much may be learned through a comparison conducted within much narrower limits. Thus, the Brasses to ALIANORE DE BOHUN, A.D. 1399, at Westminster, and to Lady TIPTOFT, A.D. 1446, at Enfield, show how striking is the difference in heraldic Art that at that period was produced by the lapse of half a century. The two memorials resemble each other very closely even in minute particulars of composition and arrangement; and yet in treatment and in Art-feeling it is scarcely possible that any two works of the same order should exhibit more decidedly marked differences. These differences extend to the forms of the shields, and their adjustment to the canopies of the two Brasses. In Pl. XVII, I have given faithful representations of the Tiptoft shields and lions, which may be compared with those in Pl. XX, and at page 228; and the effect of this comparison will be confirmed by extending it to the earlier shields engraved at pages 58 and 85.

The study of early Heraldry will enable the student, perhaps to his surprise, but certainly to his gratification, to determine at least the approximate period of any shield of arms, with almost as certain accuracy as an archæological architect is able to read dates in chisel-cut mouldings. The conventional system of treatment adopted by the early heraldic artists, when carefully considered under the different aspects which it assumed at different periods, will also enable us to develope for ourselves such a style of heraldic Art as may be consistent with the general condition of Art in our own era, while at the same time it harmonizes with the best and most artistic Heraldry of the past.

The really important consideration for us is, that our style should be at once our own, and also in itself equally true to Art and to Heraldry. If we assign a due measure of our regard, on the one hand to the requirements of modern Art, and on the other hand to the authority of early Heraldry, we

may confidently anticipate complete success. Rejecting the idea that the Art of all early Heraldry is of equal authority, we must take as our guide only the early Heraldry of the best and most artistic period—that is, before 1425; and having thus determined what early Heraldry we may most advantageously study, we shall conduct our inquiries in the spirit of Artists, and not as imitators merely and copyists. We must aspire higher than to succeed in reproducing even the best early heraldic compositions.

A certain degree of conventionalism will be necessary in our treatment of all heraldic figures and objects; but this conventionalism imposes no restrictions upon our freedom of design, and much less does it require a monotonous adherence to any particular type. Our Heraldry must repudiate interminable repetitions of the same composition or the same device, all exactly alike, as if they were cast from a single mould. Nor, because our designs must be conventional in some degree, is it at all requisite that they should be unnatural. Good drawing also must be a condition of our Heraldry; so that our Lions may be well and artistically drawn, thoroughly *lionish*, and as thoroughly heraldic, and yet differ from such figures of lions as we should expect to find in an illustrated treatise on mammalia. The heraldic lion is certainly the sovereign of the animals who take a part in the Herald's compositions; and he is also the most difficult to treat. I know no early examples superior to those that appear ready to spring out of their shield at Beverley. The lions of the monuments of JOHN OF ELTHAM also, of the BLACK PRINCE, and of EDWARD III, are excellent heraldic lions; their conventional treatment, however, is somewhat exaggerated. We may avoid such exaggeration, without either drawing lions as the Heralds of JAMES I would have drawn them, or reproducing the grotesque water-spouting *felinæ* of the majolica fountain in the 1862 Great Exhibition. Those lions *dansant* disposed of strict naturalism in heraldic

animals. The Powys lions, Nos. 300 B, 300 C, Pl. XVII, and 364 A, Pl. XXIII, dispose in no less peremptory a manner of pure conventionalism.

At the head of this Chapter I have placed a small cut, No. 617, representing the pommel of the sword-hilt that is sculptured with the effigy of the BLACK PRINCE at Canterbury, and which is charged with a most spirited representation of a lion's face, the face of a true heraldic lion; and at p. 340 there is a much earlier group of lions' faces, charged upon the shield of an effigy of a Knight, at Clehongre in Herefordshire. This is a splendid example of the monumental sculpture of the time of EDWARD II, about A.D. 1320; the shield is barry of six, the bars being alternately carved in relief, and over all on a bend are the three lions' faces; No. 657, p. 340.

The rams that Abbot RAMRYDGE of St. Alban's assumed and bore as his supporters, and which are sculptured again and again upon his monumental chantry in his abbey church, with a freedom and boldness that cannot be described in terms of too decided admiration, may be accepted by modern Heralds as examples of heraldic animals, to be studied with thoughtful care, and followed with implicit reliance. The originals have all suffered in a greater or a lesser degree, some few of them having almost escaped the injuries that have very nearly destroyed others. In Plate LXXVII I have represented one of the shields supported by two rams, and ensigned with a rich coronet-like cap, No. 633. The arms are those of the Abbey of ST. ALBAN, *az., a saltire or.* It will be observed that the sculptor has couped the extremities of the ordinary within the shield, and this he has done in every shield upon the monument. Some of these shields are ensigned with rich mitres, all of them now grievously mutilated; and in many instances two beautiful pastoral staves cross behind the shields in saltire, their shafts interpenetrating the mouldings of the panels and tracery. In addition to the ram-supporters, rams' heads are several

times sculptured amongst the smaller decorations of this beautiful memorial. No. 711, like the rest of the examples from St. Alban's, carefully sketched from the original by the engraver himself, represents one of these heads; and in No. 712, Pl. LXXVII, the collar, with the letters RYGE, to complete the Abbot's characteristic rebus, is shown at length. In his great delight in this rebus of his, the Abbot appears to have charged a *ram rampant* upon his paternal shield of arms, as in No. 715, Pl. LXXVIII: this same shield is more than once repeated, and sometimes it is impaled by the saltire of the Abbey.

Amongst heraldic birds, the Eagle holds the same rank that the Lion maintains amongst beasts; and the early Heralds evidently delighted to make their eagles thoroughly heraldic. We may accept their style of eagle drawing, while subjecting it to some little modification after what Nature has to teach us. Nos. 677, 678, Pl. LXXVI, shields severally charged with an eagle having a single head and a double-headed eagle, are taken from drawings of the period of EDWARD I. The eagle of the Emperor, charged in relief upon the early shield in the north choir aisle of Westminster Abbey, is cast in the same mould; it has a single head, and is not crowned: but at Great Yarmouth there is a similar eagle having two heads. One of the shields that were originally blazoned on the Monument of

No. 677 A.

Earl WILLIAM DE VALENCE, No. 677 A, places before us an

No. 713.

No. 715.

No. 714.

SHIELDS OF ARMS.—THE ABBEY CHURCH OF ST. ALBAN.

No. 714.—From the Monumental Chantry of JOHN DE WHEATHAMSTEDE, 33rd Abbot of St. Alban's, A.D. 1421—1460.

Nos. 713, 715.—From the Monumental Chantry of THOMAS RAMRYGE, 37th Abbot of St. Alban's, A.D 1484—1524. See pp. 117 and 401.

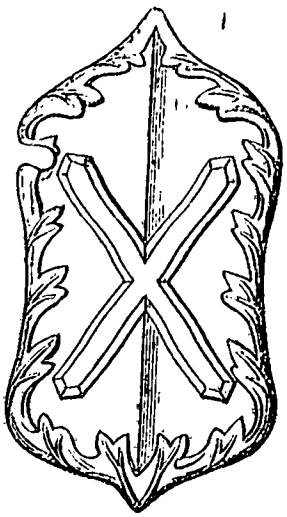
excellent example of the Imperial Eagle having one head only. Another example, exaggerated in the drawing, but admirably sculptured in alabaster, appears upon the monument of Prince EDMOND of Langley, at King's Langley; No. 678 A, Chap. XXXII. Again I refer to the monumental chantry of Abbot RAMRYDGE, at St. Alban's, for a model specimen of both heraldic design and heraldic sculpture. The shield bearing the eagle displayed, No. 713, Pl. LXXVII, will be sufficient to show the artistic feeling of the Heralds who flourished late in the Gothic era; nothing can exceed the combined spirit and delicacy with which this sovereign of heraldic birds is executed. There are several other shields charged with eagles upon this monument, in addition to this No. 713; one of them bears *three eagles displayed, two and one.* The date of Abbot RAMRYDGE's monument is 1524.

Fleurs-de-lys of elegant form abound; I know no better examples than those upon the monument of EDWARD III. It is always desirable to seek for well drawn and carefully executed examples of every charge, and I commend this matter of heraldic drawing to the careful consideration of students of Heraldry. As an illustration of the care bestowed by the early Heralds upon the treatment of every charge, I adduce one of the clusters of wheat-ears that he appears to have used as a Badge, from the monument of Abbot JOHN OF WHEATHAMSTEDE, A.D. 1460, No. 717, p. 406. Upon the frieze of the chantry of this eminent ecclesiastic in St. Alban's Abbey, his motto, (a rebus, like his badge,) is repeated, the badge alternating with the words, VALLES ABOVNDABUNT. One of the shields upon the south side of this very interesting piece of monumental architecture is charged with *three crowns, two and one;* I engrave this shield, No. 714, Pl. LXXVIII, as a very beautiful early example of crowns having their circlets heightened with *alternate crosses patées and fleurs-de-lys.* Having mentioned Abbot JOHN, I may add that in the church of Wheathampstead,

near St. Alban's, the Brass to the father and mother of the Abbot is preserved; it has their arms, those of his mother, who was a HEYWORTH, being *arg., three bats with wings extended sa.*

I must again refer to the white harts of RICHARD II, in Westminster Hall, as models for the treatment of animals of every kind in Heraldry; see p. 237; and, with them, to the admirably sculptured supporters of the shields in King's College Chapel, Cambridge.

In our drawing of Helms and Shields, since we no longer derive our ideas of such objects from examples of them that are in actual use by ourselves, we are at liberty to select such varieties as may be most appropriate to the purposes for which we require them, and also those that are most pleasing in their forms. I have engraved several good and effective varieties of shields at pp. 13, 15, 58, and 206; the example which follows, No. 716, charged with the saltire of ST. ALBAN, is from the interior

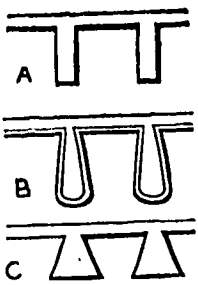


No. 716.

of the chantry chapel of Abbot RAMRYDGE. A somewhat similar shield has been engraved at p. 206; and I may refer to another of the same class above the Monument to Sir JOHN SPENCER at Great Brigton. The unsightly and inconvenient

Lozenge, I think, might be superseded in our Heraldry. Simplicity in Helms and Mantlings appears to be most desirable; and helms certainly may always be advantageously set in profile. Two fine examples of early Helms are represented in Pl. XLVI, Nos. 611, 612, the former from the monument of the BLACK PRINCE, and the latter from the Stall-Plate of RALPH, Lord BASSET; and with them may be associated, as a model heraldic helm, No. 264, p. 105.

The Label that has its points formed after the early manner, as I have invariably drawn it, appears to be preferable to the later form in which the ends of the points or pendants are made to expand; it is also always productive of a good effect that the Label itself should traverse the entire field of the shield from dexter to sinister. Modern Labels are generally couped at both extremities, and their points are distorted into a species of dove-tailing. In No. 618 I give three varieties of



No. 618.

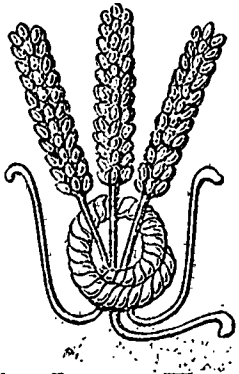
the points of Labels: the first, A, is the early type; the second, B, represents the form of the label introduced in the beginning of the sixteenth century; and the third, C, is the more modern form, which is altogether objectionable.

In many early quartered shields the quarterings are not indicated by any dividing lines, as in No. 486, p. 228; this is certainly an error, which we shall do well to avoid.

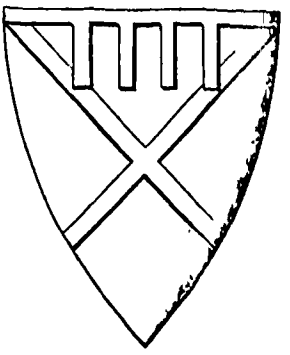
In the disposition and arrangement of charges, and in the laws of tincturing, the usage of the early Heralds may be

accepted as our best guide. Perhaps we may enrich our compositions with less cautious and sparing hands than they did; and certainly we may emulate their system of Diapering both in surface-carving and in colour. Colours have been produced for us by the chemical science and the mechanical skill of our times, far superior both in hue and in variety of tint to anything that was known to the Heralds of the middle ages. It will be well for us to avail ourselves of our advantages, and to introduce into our blazon the most brilliant and lustrous colours.

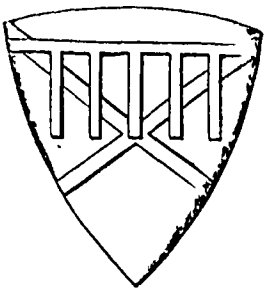
With the special view to provide for students of Heraldry and amateur heraldic artists the very best *matériel* for their use, I have suggested the preparation of a box of heraldic gold and colours, with drawing implements, that may satisfy their most fastidious requirements; and my suggestions have been carried into effect by my publishers in a manner that leaves nothing to be desired. I may add that the same materials are equally adapted for the use of professional Heralds, and of the artists who work under their immediate direction.



No. 717.—Badge of Abbot JOHN DE WHEATHAMSTEDE, St. Alban's Abbey, A.D. 1440. See p. 403.



No. 667.



No. 668.

Shields from early Seals of De Nevilles. See p. 363.

CHAPTER XXXI.

EXAMPLES OF SHIELDS OF ARMS.

In this chapter I place before students of Heraldry the blazon of a series of shields of arms, the greater number of them in addition to those that have been already described. The series comprehends the arms of various historical personages, together with those of several families of eminence amongst ourselves at the present day.

From the Roll of Henry III:

Bigod, Earl of Norfolk: *or, a cross gu.;* No. 639, Pl. LXXI.

De L'Isle: *or, a lion rampt. gu.*

Le Mareschal: *per pale or and vert, a lion rampt. gu.*

De Mandeville: *quarterly or and gu.*

Fitz Geoffrey: *within a bordure vair, quarterly or and gu.*

De Say: the same as De Mandeville.

De Montfichet: *gu., three chevronels or; a label az.*
De Lucy: *gu., three lucies haurient in fesse arg.*
De Segrave, *Ancient: sa., three garbs arg.*

From the Roll of Edward I:

Arragon: *or, three pallets gu.*
Chester: *az., three garbs or.*
L'Estrange: *gu., two lions pass. in pale arg., within a bordure engrailed or;* No. 660, Pl. LXII.

From the Roll of Caerlaverock:

Le Estrange: *gu., two lions pass. in pale arg.*
De Multon: *arg., three bars gu.*
Le Vavasour: *or, a fesse dancette sa.*
De Carew: *or, three lions passant in pale sa.*
De Mohun: *or, a cross engrailed sa.*
Anthony Bec: *gu., a cross moline* (or *recercelée*) *erm.*
Fitz Walter: *or, a fesse between two chevrons gu.*
De Montault: *az., a lion ramp. arg.*
Fitz Roger: *quarterly or and gu., a bend sa.*
De Percy: *or, a lion ramp. az.*
D'Aubigny: *gu., a fesse eng. arg.*
De Tony: *arg., a maunche gu.*
De Leyburne: *az. six lioncels,* 3, 2, 1, *arg.*
De Willoughby: *or, frettée az.*

From the Roll of Edward II:

Rauf de Mortimer: *or, an eagle disp. vert.*
De la Mere: *arg., on a bend sa., three eaglets or.*
De Montgomerie: *or, an eagle disp. az.*
Blount: *gu., a fesse between six martlets arg.*

De Fauconberg: *arg., a lion ramp. az.*

De Montfort: *arg., crusilée gu., a lion ramp. az.*

From the Calais Roll of Edward III:

D'Ufford: *sa., a cross engrailed or.*

Talbot: *gu., a lion ramp. or;* No. 662, Pl. LXII.

Burwashe: *or, a lion ramp. queue fourchée gu.*

De Stafford: *or, a chevron gu.*

De Maltravers: *sa., frettée or.*

Fitz Warren: *quarterly, per fesse indented, arg. and gu.*

Poynings: *barry of six or and vert, over all a bend gu.*

De Lathom: *or, on a chief indented az., three plates.*

De Radclyffe: *arg., a bend engrailed sa.*

De Holland, *Ancient*: *az., fleurettée, a lion ramp. guard., arg.;* No. 637, Pl. LXV.

De Couci: *barry of six vair and gu.*

Glendour: *paly of eight arg. and gu., over all a lion ramp. sa.*

Devereux: *arg., a fesse gu., in chief three torteaux.*

Brandon: *barry of ten arg. and gu., a lion rampt. or, crowned per pale gold and of the second.*

Dudley: *or, a lion rampt. queue fourchée vert.*

Cecil: *barry of ten arg. and az., on six shields, 3, 2, and 1, sa., as many lioncels of the first.*

Charlton: *or, a lion rampt. sa.*

Sydney: *or, a pheon az.*

Vernon: *arg., frettée sa.*

De Crevecœur: *or, a cross gu., voided of the field.*

Fitz Urse: *or, a bear passant sa.*

De Heriz, (afterwards Harris): *three Hedgehogs*, blazoned on the shield of an effigy of the period of Edward I, at Gonalston, Notts.

De Topclyffe: (Brass at Topcliff in Yorkshire, A.D. 1391) *a chevron between three peg-tops;* No. 682, Pl. LXIX.

Chaucer: *per pale arg. and gu., a bend counterchanged;* No. 680, Pl. LXIX.

Gower: (monument at St. Saviour's Southwark, A.D. 1408), *arg., on a chevron az., three leopard's faces or;* No. 681, Pl. LXIX.

Shakespeare, (granted 1546:) Arms, *or, on a bend sa. a spear gold:* Crest, *a falcon displayed arg., holding in its beak a spear in pale or;* No. 679, Pl. LXIX.

Milton: *arg., an eagle displayed with two heads gu., beaked and membered sa.*

Scott: quarterly; 1 and 4, *or, two mullets in chief, and a crescent in base, az., within an orle of the last,* for Scott: 2 and 3, *or, on a bend az., three mascles gold, in the sinister chief point an oval buckle erect of the second,* for Haliburton.

Macaulay, Baron Macaulay: *gu., within a bordure eng. or, a pair of arrows saltire-wise, their points to the base, arg., surmounted by two barrulets componée gold and az., between as many buckles in pale of the second.*

Wellesley, Duke of Wellington: quarterly, 1 and 4, *gu., a cross arg., between five plates in saltire in each quarter,* for Wellesley; 2 and 3, *or, a lion ramp. gu., ducally gorged* for Colley: *as an augmentation, on the honour-point an inescutcheon charged with the Union Device of Great Britain and Ireland;* No. 614, Chap. XXIX. (Garter-Plate.)

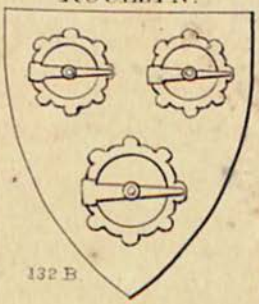
Spencer Churchill, Duke of Marlborough: quarterly 1 and 4, Churchill, *sa., a lion rampt. arg., on a canton of the second, a cross gu.;* 2 and 3, Spencer, (No. 107): *as an augmentation, on the honour-point an inescutcheon of St. George, charged in pretence with another of France Modern;* No. 615, Chap. XXIX.

Pelham Clinton, Duke of Newcastle: quarterly, 1 and 4, Clinton, (No. 400, Pl. XXXVII); 2 and 3, quarterly, 1 and 4, *az., three pelicans arg., vulned ppr.;* 2 and 3, *gu., two demi-belts with buckles erect arg.,* all for Pelham.

SHIELDS OF ARMS.

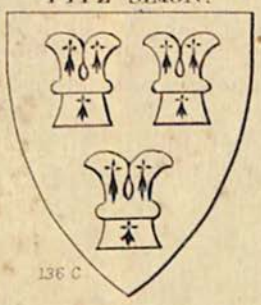
CHAPTERS VI, IX, XV & XXXI.

ROCELYN.



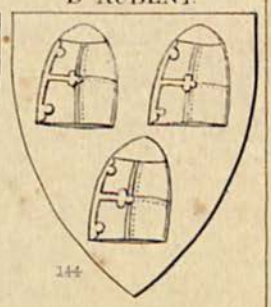
132 B.

FITZ SIMON.



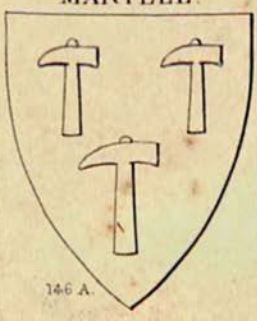
136 C.

D'AUBENY.



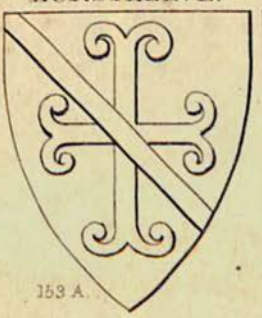
144.

MARTELL.



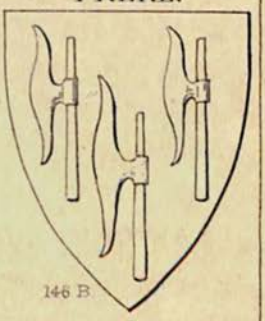
146 A.

HURSTHELVE.



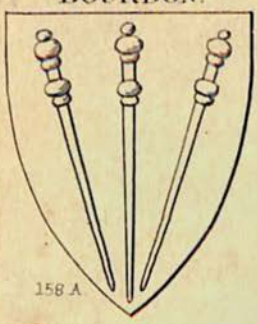
153 A.

FRERE.



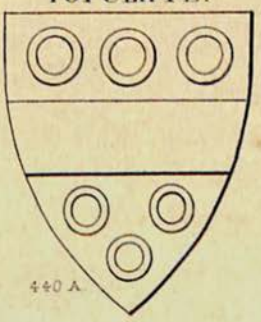
146 B.

BOURDON.



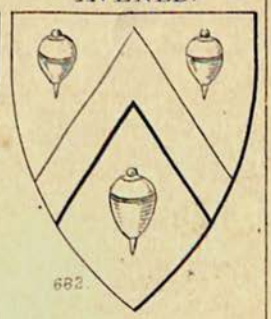
158 A.

TOPCLIFFE.



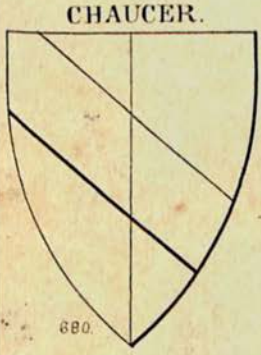
440 A.

AVENEL.



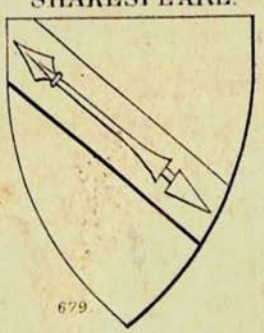
682.

CHAUCER.



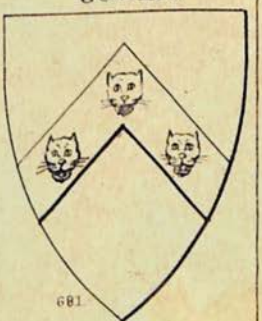
680.

SHAKESPEARE.



679.

GOWER.



681.

Plate LXIX.

MANNERS; Duke of RUTLAND: *or, two bars az.; a chief, quarterly of the second and gu., charged in the alternate quarters with two fleurs-de-lys of France, and a lion of England.*

RUSSELL, Duke of BEDFORD: *arg., a lion rampt. gu.; on a chief sa., three escallops of the first.*

GRAHAM, Duke of MONTROSE: quarterly, 1 and 4, GRAHAM, (No. 409, Pl. XXVIII); 2 and 3, for the title, MONTROSE, *arg., three roses gu., barbed and seeded ppr.*

CAMPBELL, Duke of ARGYLL: quarterly, 1 and 4, CAMPBELL, (No. 356, Pl. XXIV); 2 and 3, for the lordship of Lorn, *arg., a lymphad sa., sails furled up, flag and pendants flying gu.*

GRANVILLE LEVESON GOWER, Duke of SUTHERLAND: quarterly, 1 and 4, GOWER, *barry of eight arg. and gu., over all a cross patonce sa.*: 2 and 3, LEVESON, No. 239, p. 67: *in pretence, the shield of the ancient Earls of* SUTHERLAND, *ensigned with the Earl's Coronet, bearing gu., within a bordure or charged with a tressure of Scotland, three mullets gold.* The Duke of SUTHERLAND also quarters GRANVILLE, *gu., three clarions or*: EGERTON, *arg., a lion ramp. gu., between three pheons sa*: STANLEY, No. 205 A, Pl. XIV: BRANDON: CLIFFORD, No. 373, Pl. XXV: STRANGE or L'ESTRANGE, without the bordure, and the Royal Arms of the TUDORS.

FITZ-GERALD, Duke of LEINSTER: *arg., a saltire gu.*, being the armorial insignia of ST. PATRICK.

SCOTT, Earl of ELDON: *arg., between two lion's heads erased gu., an anchor erect sa.; on a chief wavy az., a portcullis or, a mullet for difference.*

ERSKINE: *arg., a pale sa.*

STUART: *Or, within a tressure of Scotland, a fesse chequée arg. and az.*; No. 620, Pl. LII.

STUART of Bonhill: *Stuart, the fesse surmounted by a bend gu., charged with three buckles gold.*

STUART of Davingstone: *Or, within a bordure eng. gu., a fesse chequée arg. and az.*

LINDSAY: *Gu., a fesse chequée arg. and az.*

PITT: *Sa., a fesse chequée arg. and az., between three bezants.* This shield alludes to the official connection of the Pitt family with the *Exchequer*, as the same fesse was borne by the Stuarts in allusion to the *chequered* board of the High Stewards of Scotland.

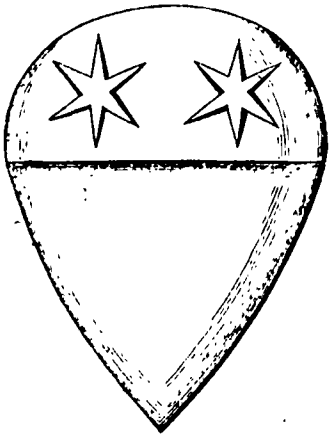
SETON: *Or, within a tressure of Scotland, three crescents gu.*; No. 625, Pl. LII.

POLE: *Per pale or and sa., a saltire engrailed counterchanged.*

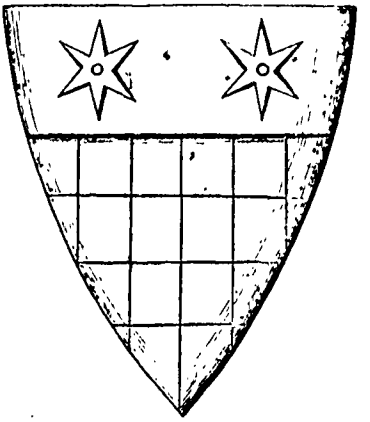
HEPBURN: *Gu., on a chevron arg. a rose between two lioncels ramp. of the field.*

SHOVEL, Admiral Sir CLOUDESLEY, in commemoration of two victories over the Turks, and of one over the French, A.D. 1692: *Gu., a chevron erm., between two crescents arg., and a fleur-de-lys or.*

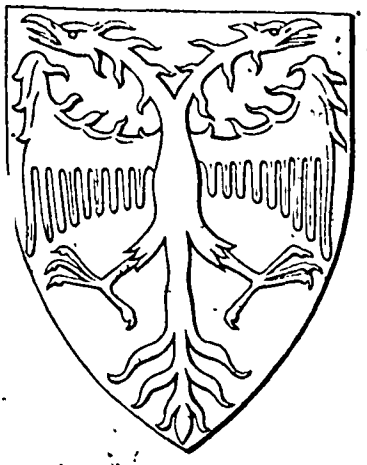
The HERALDS' OFFICE OF SCOTLAND: *Arg., a lion sejant affronté gu., holding in his dexter paw a thistle slipped vert, and in the sinister an escutcheon of the second; on a chief az., the cross saltire of St. Andrew.* These arms date from the year 1681.



No. 700.—Shield from an early Seal of ST. JOHN; see p. 364.



No. 701.—Shield from an early Seal of ST. JOHN, of Sussex; see p. 364.



No. 678 A.—The Emperor: Monument at King's Langley, A.D. 1402.
See pages 351 and 417.

CHAPTER XXXII.

FOREIGN HERALDRY.

Foreign Heraldry differs chiefly from the Heraldry of our own Country in being less severe in its prevailing style, and less exact in its details and usages, but more elaborate and gorgeous in both the character and the treatment of its compositions. The Heraldry of Germany, in particular, is very splendid; and, in accordance with the German sentiment of modern times, it indulges in an almost infinite variety of subordinate details, elaborate combinations, and subtle distinctions. The Heraldry of France also is rich, and often fanciful, and yet almost always eminently artistic. I have already, in the preceding chapters, given the blazon of a numerous series of foreign shields, all of them in some degree associated with the armory of England; so that in this present chapter it remains for me to do little more than briefly to notice a few other examples, to which reference has not yet been made.

In Foreign Heraldry a free use is made of shields of arms for the purpose of decoration, whereas this use of heraldic decorative accessories is rare in England. Thus, there are small shields of his arms semée over the bardings of the charger of JOHN King of BOHEMIA, who fell at Cresci, (in his Seal); and the King himself has as his crest the two wings of a vulture, spread and of very large dimensions. The effigy of Earl WM. DE VALENCE is an example of this method of decoration, but is the work of a foreign artist. The shield which is represented in foreign military effigies, is almost invariably placed in front of the figure, and in such a position that its base is raised but little above the ground; with one hand the knight supports the shield, while with his other hand he generally either grasps his sword or holds his crested helm.

In a collection of arms presented to the Heralds' College by Sir WILLIAM DUGDALE, (Coll. Arm. MS. L. xiv), the shield of SAXONY is blazoned, *barry of six or and sable:* BAVARIA is, *gu., a lion rampt. queue fourchée arg., crowned or.:* AQUITAINE, *France Modern, within a bordure engrailed gu.:* BRITTANY, *erm., a bordure gu.* And, amongst other examples of French Royal Cadency, the same MS. blazons the shield of CHARLES, the third son of PHILIP III of France, as *France, within a bordure gu.:* and the shield of CHARLES DE VALOIS, Count of Alençon, the second son of CHARLES "the Fair," as *France, within a bordure gu., plattée.*

Foreign Heralds regard with comparative indifference the number of the repetitions of any repeated charge; and they also are generally content to adjust the arrangement of their charges, except in the case of the ordinaries and other principal charges, to the form of their shield and the space at their disposal. In foreign shields of arms metal is occasionally found charged on metal, and colour upon colour: thus the arms of the *Spanish Inquisition* are, *sa., a cross vert.* The French Heralds indicate any such blazon by the term *cousu* or *cousue:*

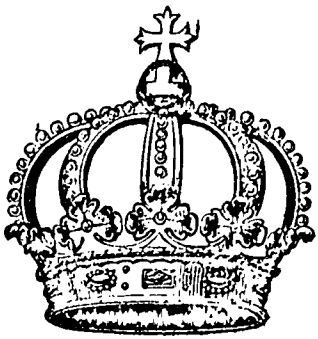
and such arms are distinguished as "*armes pour enquerir*," such, that is, as will excite inquiry into the causes which led to this deviation from the prevailing rule. The German Heralds commonly place face to face two lions (or other animals) rampant, when two shields bearing such charges are impaled. In French Heraldry, the *Saltier* is often couped, and it sometimes has its ends floriated. When one charge rests upon any others, as in the instance of a shield *paly of six or and az.* charged over all with a *bend gu.*, or in any similar case, the French Heralds use the phrase *brochant sur le tout;* they also apply the term *Brisure* to any Mark of Cadency, and a shield that is in any way differenced is said to be *brisé*. Dimidiated shields, particularly such as bear an eagle, are still commonly to be observed in the Heraldry of the Continent.

The shield of the FRENCH EMPIRE is thus blazoned—*az., an eagle rising and respecting to the sinister, grasping in both his claws a thunder-bolt, all or;* or, in the words of M. VICTOR BOUTON, "Les NAPOLÉONS portent: de L'EMPIRE FRANÇAIS, qui est d'azur, à l'aigle à la tête contournée d'or, tenant un foudre de même." I quote from "*Nouveau Traité de Blazon*," by M. BOUTON, published in this present year by the Brothers GARNIER of Paris,—a work of singular interest and value, clear, explicit, comprehensive, and profusely illustrated, which may claim to be popular with the Heralds as well of England as of France.

The National Flag of FRANCE, the Tricolour, has its colours arranged vertically, the blue being next to the staff, and the white in the centre. The Imperial Standard is *semée of golden bees*, and it charges the Eagle of the Empire upon the central white division of the field. Before the Great Revolution, the French Flag was white, and it was charged with the national achievement of arms. Under the First Empire the Great

Dignitaries received as a special augmentation of honour, to be borne by them all, *a chief az. semée of golden bees;* and, in like manner, the Dukes of the Empire all bear *a chief of their ducal rank*, that is, *a chief gu., semée of mullets arg.* The Crown of HENRY II, King of France, K.G., on his Garter-Plate at Windsor has eight fleurs-de-lys upon the circlet, and another large fleur-de-lys rises from the intersection of its eight arches.

PRUSSIA: *Arg., within a bordure* (either plain or indented) *sa., an eagle displayed of the last, crowned, armed and membered or, charged on the breast with the Royal Cypher,* $^{\text{F}}_{\text{W}}{}^{\text{R}}$ *and holding in the dexter claw a sceptre gold ensigned with a similar eagle, and in the sinister claw a mound az. the circle and cross of the third.* This shield is commonly charged upon an Eagle of Prussia, after the manner of the Seal of RICHARD, Earl of CORNWALL, No. 212 c, Pl. LXII. The Prussian Crown, No.



No. 621.—The Prussian Crown.

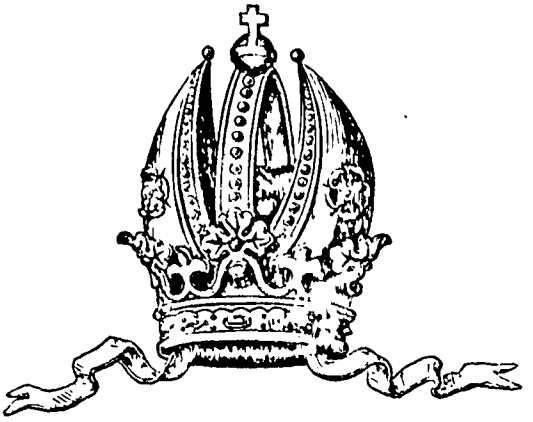
621, has eight arches, and after the custom prevalent on the Continent it does not enclose any cap.

The Prussian Eagle is displayed in the National Flag, the naval Ensign having in the dexter chief angle a *cross patée sa., voided of the field.* The Royal Standard has the field *semée of Prussian eagles.*

The Arms of the Princely House of HOHENZOLLERN, are, *quarterly, arg. and sa.* See Chap. XXXIII.

AUSTRIA: *Or, an eagle with two heads displayed sa., crowned,*

armed and membered gu., having an Imperial crown placed above it in the shield, holding in its dexter claw a sceptre and a sword, and in the sinister a mound; charged on the breast with a shield, per pale of three: first, or, a lion rampt. gu.: second, gu., a fesse arg.: third, or, on a bend gu., three eaglets displayed arg. This shield is surrounded with the Collars of the Austrian Orders of Knighthood. The Austrian Imperial Crown, No. 620, is very singular in its form, being cleft somewhat after the manner of a mitre. The Arms of the Emperor FRANCIS of Austria, K.G., are blazoned at Windsor, having two griffins as the Supporters.



No. 620.

The Imperial Eagle of Austria claims to be the successor to the eagle of the German Emperors, which, in its turn, succeeded to the eagle of Ancient Rome; and it still bears the two heads, which were significantly symbolical of the Eastern and Western Roman Empires, but are not particularly happy in their symbolism when associated with the Austrian Kaiser. The Imperial shield, as I have shown, was commonly blazoned in England; a characteristic example I have placed at the head of this Chapter, No. 678 A, from the Plantagenet Monument at King's Langley.

The Imperial Standard of Austria, of a pale buff colour, with

an indented border of gold, silver, blue and black, displays the Eagle of the Emperor. The National Flag is formed of three equally wide horizontal divisions, the central one white, and the two others red; on the central division, towards the dexter, is a shield charged as the Flag itself, having also the Imperial cypher within a narrow golden border, and ensigned with the Imperial Crown. The Flag of the Merchant Service omits the shield and crown.

POLAND: *Gu., an eagle displayed arg., crowned or.*

RUSSIA: The Russian Arms differ from the Austrian in the eagle holding only a sceptre in its dexter claw, and being charged with a shield, gu., bearing a figure of St. George mounted, and piercing the dragon. This shield is encircled with the collar of the Russian Order of St. Andrew; and the wings of the eagle are also charged with two groups of small shields representing the provinces of the Empire. The Czar of "all the Russias" can scarcely consider himself entitled to bear the double-headed eagle as successor to the Roman Emperors; perhaps the two heads of this eagle denote European and Asiatic Russia—his Western and Eastern Empires. The Garter-Plates of the Czars ALEXANDER I, K.G., and NICHOLAS, K.G., are at Windsor. The Russian Flag has three horizontal divisions, the uppermost white, the central blue, and the lowermost red. The naval flag is white, with a blue diagonal cross; and this flag is charged in the dexter chief quarter of larger flags of red, white, and blue, for the three squadrons of the Russian Navy.

HUNGARY: *Gu., four bars arg.*, impaling, *gu., on a mount vert, issuing from a ducal coronet or, a patriarchal cross arg.* The Crown is of a peculiar form, and its mound and cross are now placed upon its arches inclining to the dexter. See p. 422.

HANOVER: For the Arms, see No. 541, Pl. XLVI. The Hanoverian Ensign resembles the Red Ensign of England, but the Jack is charged with a white horse courant on the cross

which is quadrate. The ensign is yellow and white per fesse, the yellow in chief.

BELGIUM: *Barry of eight arg. and gu., a lion rampt. az., crowned and collared or.* The Supporters are two golden lions. The Standard is black, yellow, and red; the colours arranged vertically, the red to the fly, and the Arms with the Supporters and Crown are charged on the central yellow division. The Ensign is the same without the arms.

The Garter-Plate of King LEOPOLD, K.G., bears, *sa., a lion ramp. facing to the sinister or, charged on his shoulder with a shield, quarterly,* 1 *and* 4, *England* (as borne by GEORGE IV, No. 543, Pl. LIX), *differenced with a label of five points arg., on the central point a cross gu.;* 2 *and* 3, *Saxony.* Each Supporter, a golden lion, holds a fringed banner of Belgium. The motto is, "*L'Union fait la force.*"

ITALY: *Gu., a cross arg., within a bordure az.* The Standard of green, white, and red, arranged vertically, has the arms ensigned with the Crown on the central white division; the red is to the fly.

The arms of the House of SAVOY are, *gu., a cross arg.;* but M. BOUTON gives, for the Counts of SAVOY, *gu., a cross arg., within a bordure componée or and az.*

DENMARK: *Or, semée of hearts gu., three lions pass. guard., in pale, az.* These are the arms of Denmark proper, as the arms of England are the three golden lions on a field, gules. The national shield of the kingdom of Denmark has numerous quarterings, and it is a characteristic illustration of foreign Heraldry. As it was borne in the time of JAMES I, it has been blazoned in Chap. XIX, at p. 279. FREDERICK II, King of DENMARK and NORWAY, the father of the Queen Consort of our JAMES I, was elected a Knight of the Garter in 1578, and his Stall-Plate is at Windsor. Its blasonry is exactly the same as that given at p. 279, except that it has *nine* in place of *ten hearts* in the fourth quarter; No. 709, Pl. LXXV. The Garter-Plate

of Prince GEORGE, K.G., the husband of Queen ANNE, (A.D. 1684), is charged with the same arms, the *hearts* being *ten* in number. In both these shields the cross is straight, and it is *a cross arg. fimbriated gu.*, and not a white cross charged upon a red one; this, accordingly is the cross of the Danish standard, with a red fimbriation to represent the red field of the National Flag itself.

ULRICK, Duke of HOLSTEIN, brother of ANNE, the Queen of JAMES I, was elected K.G. in 1605; his Garter-Plate displays a shield having five quarterings, two in chief, and three in base; they are, 1. *Norway;* 2. *Schleswig;* 3. *Holstein;* 4. *Ditzmers;* 5. *Stormerk;* and, in pretence, *Delmenhurst* and *Oldenburgh* quarterly; this shield has no cross charged upon it.

Several changes are apparent in the shield of DENMARK, as it is now borne by the PRINCESS OF WALES, and as it is marshalled upon the Garter-Plate of King FREDERICK VI, K.G., (A.D. 1822), the nephew of our GEORGE III.

These changes are minutely described at p. 293, and they are shown in No. 710, Pl. LXXV. It will be observed that the *Cross of the Order of the Dannebrog* is now charged upon the shield of Denmark; this is a *cross patée*, and the red fimbriation is carried round the ends of the cross. The *two lions*, originally the Supporters of Denmark, at no distant period have been superseded by *two savage men, wreathed with leaves about their heads and loins, and bearing clubs, all ppr.* The Danish Ensign is red, charged with a white cross, and the flag itself is swallow-tailed. In the Standard the cross is quadrate, and charged with the complete Royal Achievement, the shield being encircled with the Collars of the Orders of the *Elephant* and the *Dannebrog*. (See "*The Family Alliances of Denmark and Great Britain*," by John Gough Nichols, F.S.A.; also, the same excellent Essay in the "*Herald and Genealogist*," Parts IV. and V).

SWEDEN and NORWAY. SWEDEN ANCIENT: *az., three bends*

sinister wavy arg., over all a lion rampt. or, crowned gu. SWEDEN MODERN: *az., three open crowns, two and one, or.* NORWAY: *gu., a lion rampt. or, crowned gold, holding in his paws a Danish battle-axe ppr., the blade in chief.*

A shield of Norway appears upon the ceiling of the nave at St. Alban's. The Flag of Sweden is blue, with a yellow cross; and that of Norway is red with a blue cross having a white fimbriation. These two flags are combined to form a United Ensign, after the manner of our Union Jack; and the United Flag is cantoned in the National Ensigns, the Standard being also charged with the Royal Arms, Crown, and Supporters, *two lions rampt. reguardant or.* The shield of arms of CHRISTIAN XI, King of SWEDEN, K.G. (A.D. 1668) is blazoned upon his Garter-Plate at Windsor.

HOLLAND: *Az., billettée, a lion rampt., holding in his paws a naked sword and a sheaf of arrows, all or.* Supporters: *two lions, crowned, or.* The Flag is of red, white and blue, arranged horizontally, the red in chief and the white in the centre. The Standard has the Royal Achievement of Arms charged upon the white.

SAXONY: see pages 151 and 282, also No. 353 at p. 283. Mr. BOUTON gives the blazon of the arms of Saxony thus—"Les ducs de SAXE, portent: *fascé d'or et de sable de huit pièces, du crancelin de sinople mis en bende sur le tout.*" These arms are quartered by JOHN GEORGE, second Duke of SAXONY, K.G. 1668, upon his Garter-Plate. In the German-Gothic Court at the Crystal Palace there are some good early casts of the Arms of Saxony.

SPAIN: The same as are blazoned at page 277, for CATHERINE of Arragon, with *France Modern* in pretence. The Standard bears the Arms blazoned over its whole area. The Ensign is yellow, interposed between two horizontal bars (each of them half its own depth) of red, and it is charged towards the dexter

with *Castile and Leon* impaled, within a red circular bordure, and ensigned with the Spanish Crown.

PORTUGAL: *Arg., five escutcheons in cross az., each charged with as many plates in saltire: the whole within a bordure gu., upon which eight castles or.* (Garter-Plates, also shield at St. Alban's and seal at the end of this Chapter, No. 708.) The Standard is red, charged with the Arms and Crown; but the Ensign is per pale, blue and white, similarly charged, the blue being next the staff.

BAVARIA: *Paly bendy arg. and az.*

BRUNSWICK: *Gu., two lions of England,* with *thirteen quarterings.* (See p. 281; and Garter-Plate of CHRISTIAN, Duke of BRUNSWICK, K.G., A.D. 1624).

WURTEMBURGH: *Or, three stag's attires in pale sa.,* impaling, *or, three lions pass. in pale sa.* Supporters, *a lion sa., crowned or, and a stag ppr.* The Flag is crimson and black divided per fesse, the crimson in chief.

HESSE: *Az., a lion queue fourchée rampt., barry of ten arg. and gu., crowned or, and holding in his dexter paw a sword ppr., hilt and pommel gold;* No. 619. The Supporters, *two lions*

No. 619.

queue fourchée crowned or. The Flag is, *per fesse gu. and arg.*

COUNTS PALATINE of the RHINE: *Sa., a lion rampt. or, crowned gu.* (Garter-Plate).

BADEN: *Or, a bend gu.* Supporters, *two griffins arg., crowned or.*

GREECE: The Arms of Greece have yet to be made known. The Flag is blue charged with a white cross; and this is cantoned on the Ensign, which is white with four blue bars. The arms of Bavaria used to be charged upon the Cross of Greece: perhaps those of Denmark proper will appear in the same position.

SWITZERLAND: *Gu., a cross humettée arg.* Each of the Cantons has also its own armorial insignia.

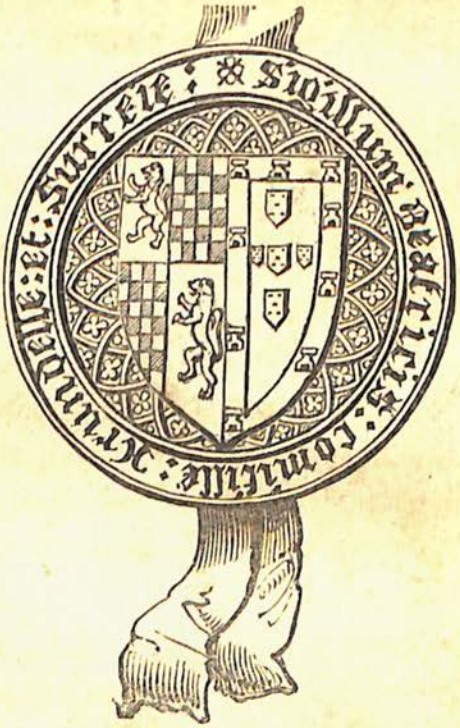
The Arms and the Flag of TURKEY are red, with a golden moon decrescent and a silver star. Like those of Italy, the National colours of HUNGARY are *red, white, green;* but they are arranged horizontally instead of vertically, the green in chief.

The range of this treatise does not admit of my extending the present chapter so far, as to comprehend the armorial insignia and the flags of the free cities and of all the minor states of Germany, with those of the several states of both North and South America; nor can I here even advert to the barbaric Heraldry of the East.

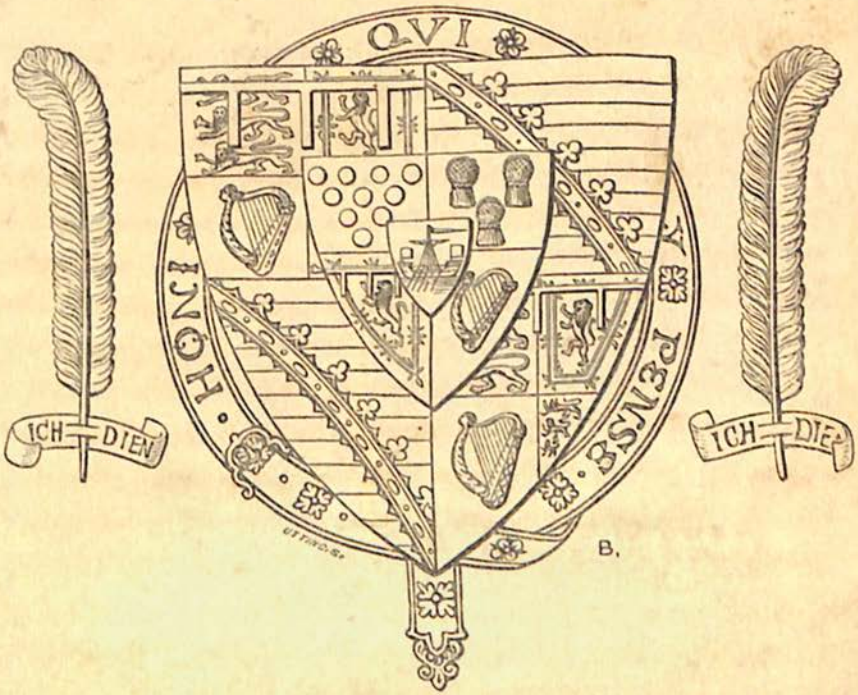
The few Foreign Titles of Nobility that are held, either by grant or inheritance, by British Subjects, do not convey any privilege or precedence in this country. However real in themselves, and whatever the degree of rank they might confer in the dominions of the Sovereigns from whom they have been derived, they are purely honorary distinctions here, and they can be recognized in England only through a special Royal Licence from our own Sovereign to that effect. The arms of these personages, as would be expected, have certain augmentations granted by foreign Heralds, or their entire blazonry partakes more of foreign than of English heraldic feeling and usage. These arms are appended to our Peerages; so that it will be sufficient for me to remark that the Coronets,

with which these shields of arms are ensigned, differ from the Coronets of our own Peers in having no caps, nor is their rank determined in accordance with English rule. The Coronet of a *Duke* of France is ensigned with *parsley leaves*—"*feuilles d'ache;*" that of a *Marquis*, with *three parsley leaves alternating with as many elevated pearls;* and that of a *Count*, with *nine pearls*, while a *Baron* has a "*bonnet greslé de perles.*" The German *Dukes* arch their Coronets, and the *Counts* sometimes slightly elevate their numerous pearls.

Foreign Nobility, while resident in England, as a matter of course, enjoy every privilege of their rank, and each individual bears his own heraldic insignia here as he would in his native country.



No. 708.—Seal of Beatrice of Portugal, Countess of Arundel and Surrey, *temp.* Henry V: *Fitzalan and Warrenne quarterly* impaling *Portugal.* See p. 422.



No. 718.—Design for Marshalling the Arms of the PRINCE OF WALES, K.G.

CHAPTER XXXIII.

SUPPLEMENTARY.

I. HERALDIC AUTHORITIES and TREATISES ON HERALDRY. Copies only of the earliest *Rolls of Arms* are known to be now in existence. These Rolls contain the armorial bearings of the Sovereign and his Family, and of the principal nobles and knights of the time.

1. Roll of HENRY III. Probable date, about 1250. The original lost. A copy by GLOVER, Somerset Herald, with Arms blazoned, but not drawn, presented by him to the Herald's College in 1586, where it is preserved in *Miscellanea Curiosa*, L. 14.

2. Roll of HENRY III. Probable date, about 1250. The original lost. A copy, with arms, (about seven hundred in

number), tricked by CHARLES, Lancaster Herald, in 1607, in the British Museum, *Harl. MSS.* 6589.

3. Roll of CAERLAVEROCK, A.D. 1300. Contemporary copies in British Museum, *Cotton MSS., Caligula, A. XVIII;* and in Herald's College *MS. No.* 27. Copies by Glover in Heralds' College, and in Ulster's Office, Dublin. Translated and published, with the original text, notes, and wood-cuts, by Sir Harris Nicholas, in 1828.

4. Falkirk Roll of EDWARD I, A.D. 1298. Copy, British Museum, *Harl. MSS.* 6589.

5. Dunstable Roll of EDWARD II, A.D. 1309. Copy, British Museum, *Harl. MSS.* 1309.

6. Roll of EDWARD II, about 1315. Original, British Museum. *Cotton MSS. Caligula, A, XVIII.*

7. Boroughbridge Roll of EDWARD II, A.D. 1322. Original, Oxford. *Ashmolean MSS.* No. 731.

8. Calais Roll of EDWARD III, A.D. 1347. Copy, A.D. 1607. Herald's College.

9. Roll of RICHARD II, A.D. 1392-1397; edited by Willement.

In addition to these, a few other early Rolls of Arms are in existence, some of them in the possession of private individuals.

In these Rolls, the heraldic formula, to "bear arms," occurs; also the titles of the tinctures, and various heraldic terms and expressions now in use; thus in a Roll of the time of EDWARD III, probably A.D. 1337, there are the following entries:

"*Brian Fitz-Alan de Bedale porte, barre de goules et d'or de viij peces;*"

"*Rauf de Camays porte, d'or ove chief de goules et trois turteaux d'argent en le chief:*

"*Piers de Routhe port, d'argent ove un chevron de sable et trois testes de lou de goules racer.*"

The earliest writer on Heraldry whose works are of any real value to the student is CAMDEN.

Published works on Heraldry:

1. VINCENT on BROOKE'S *Catalogue of Nobility*, 1622.
2. DUGDALE'S *Baronage*, 1675.
3. SANDFORD'S *Genealogical History of England*, 1707.
4. NESBIT'S *System of Heraldry*, 1722.
5. GUILLIM'S *Display of Heraldry*, 1724.
6. ANSTIS' *Register of the Garter*, 1724.
7. *Histoire Généalogique et Chronologique de la Maison Royale de France*, 1726.
8. *Armorial Général de France*, 1768.
9. ASHMOLE'S *Order of the Garter*, 1772.
10. EDMONDSON'S *Complete Body of Heraldry*, 1780.

And more recently published,

11. Rev. MARK NOBLE'S *History of the College of Arms*.
12. MOULE'S *Bibliotheca Heraldica*.
13. BANK'S *Dormant and Extinct Peerages*.
14. Sir HARRIS NICHOLAS' *Synopsis of the Peerage*.
15. *The Historic Peerage of England*, by Sir HARRIS NICHOLAS, edited by WM. COURTHORPE, Esq., Somerset Herald.
16. Vicomte DE MAGNY'S *Nobiliare Universel*.
17. PLANCHÉ'S *Pursuivant at Arms*.
18. LOWER'S *Curiosities of Heraldry*.
19. WILLEMENT'S *Regal Heraldry*.
20. WILLEMENT'S *Heraldic Notices of Canterbury Cathedral*.
21. PARKER'S *Dictionary of Heraldry*.
22. BURKE'S, LODGE'S, DEBRETT'S and DOD'S *Peerages*.
23. BURKE'S *Dormant and Extinct Peerages and Baronetcies, Commoners, and Landed Gentry*.
24. PAPWORTH'S *Ordinary of Arms*.
25. BURKE'S *Armory*.
26. FAIRBURN'S *Crests*.
27. THOMS' *Book of the Court*.
28. SETON'S *Law and Practice of Heraldry in Scotland*.
29. BOUTON'S *Nouveau Traité de Blason*.

30. *The Herald and Genealogist*, (serial), edited by JOHN GOUGH NICHOLS, F.S.A.

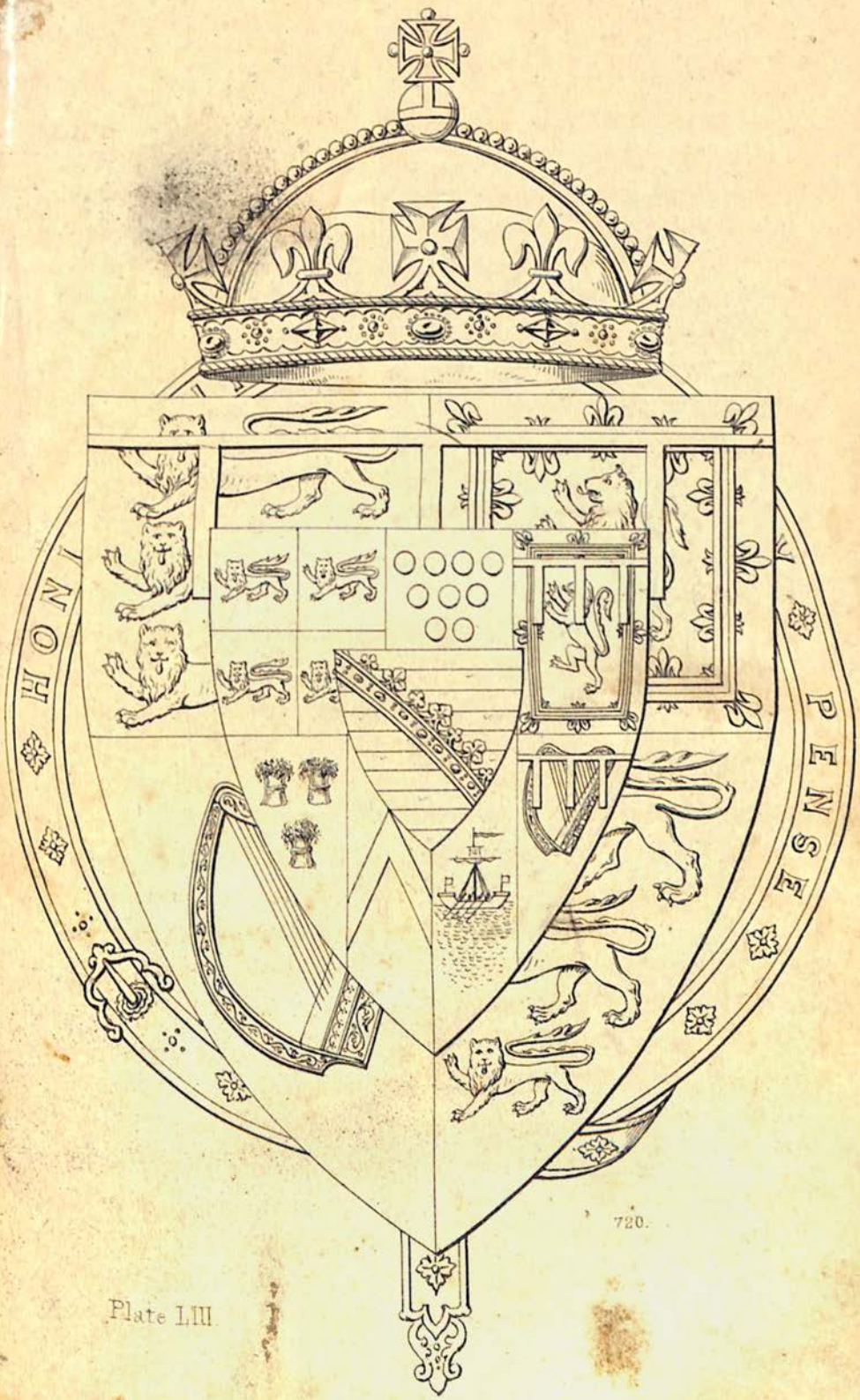
These works form a selected series, and with them may be associated the *Archæologia;* the *Journals* of the *Archæological Institute* and *Association*, particularly the papers on Heraldic subjects in the latter publication by MR. PLANCHÉ, and those on Seals in the former; STOTHARD'S *Effigies;* WALLER'S *Brasses;* the *Gentleman's Magazine*, and the County Histories, and the Wills of Royal and other important personages.

II. CADENCY. See p. 233 :—before the Cadency of the DE HOLLANDS, should have been inserted :—JAMES STUART, K.G., as Duke of YORK, the Royal Arms of the Stuarts, No. 537, Pl. LVIII, differenced with *a label of three points erm.* (Garter-Plate, A.D. 1642).

Prince WILLIAM, K.G., son of Queen ANNE, styled Duke of GLOUCESTER; No. 537, with *a label of three points arg., charged on the central point with a cross gu.;* the Supporters and Crest differenced with the same label, and the lions ensigned with the Prince's own Coronet. (Garter-Plate, A.D. 1695).

See p. 283 :—Supporters and Crest of His late Royal Highness, the PRINCE CONSORT. Through an inadventence which, while I deeply regret it, I am not able to explain, the *Supporters* of the PRINCE CONSORT have been incorrectly blazoned in the text; the correct blazon is, *the Lion and Unicorn Supporters of England, both of them differenced with the same label as the arms, and the Lion ensigned with the Prince's own Coronet.* Crest: *The Crest of England, but the Lion differenced with the same label, and ensigned with the same coronet.*

See p. 111.—An additional example of a *Mantling charged with Marks of Cadency*, No. 450 c, is introduced into Plate LXIV, from the Garter-Plate of JOHN, Lord BEAUMONT, K.G., (A.D. 1397); like the field of the Beaumont shield, (No. 427, Pl. XXVII), this Mantling is *semée de lys*, the lining being ermine. (See also the last paragraph of p. 183).



720.

Plate LIII.

ARMS OF H.R.H. THE PRINCE OF WALES K.G.
DUKE OF SAXONY, OF CORNWALL, & OF ROTHSAY;
EARL OF CHESTER, OF CARRICK, & OF DUBLIN;

See p. 177:—The FITZ-RALPH shield at Pebmarsh. The shield in the glass at Pebmash corresponds with that of the Roll of EDWARD II; that is to say, it is, *or, three chevronels gu., each charged with as many fleurs-de-lys arg.*; in other words, it is a shield of DE CLARE, differenced with silver fleurs-de-lys. This shield is charged upon a panel of rich blue glass, within a quatrefoil formed of gold and black. Another similar panel contains a corresponding shield, bearing, *quarterly arg. and gu., on a bend sa. five annulets or.* Both shields are in the east window of the south aisle, and the former shield is repeated. These are very fine examples of Heraldry in stained glass, *temp.* EDWARD II.

III. The Arms of THE PRINCE and PRINCESS OF WALES: see p. 290. To the great interest naturally felt in the armorial insignia of the PRINCE and PRINCESS OF WALES, I am indebted for many valuable and gratifying communications having reference to those portions of my former edition which treated of the Arms of their Royal Highnesses. Several of these communications have reached me since Chapter XIX of this present Edition has been printed; and, consequently, I am induced in this concluding chapter to resume my consideration of this highly interesting subject. I have added another Plate, Pl. LXXV, in order to illustrate more fully the Danish Arms, since they have been assigned to the PRINCESS and are borne without any difference by Her Royal Highness. The two shields in this Plate shew, (No. 709) the quartered shield of Denmark from a Garter-Plate of the year 1581, and (No. 710) the quartered shield of the Denmark of to-day; thus the changes which have taken place in the course of nearly three centuries are evident at a glance. A century before the Garter-Plate of FREDERICK II was fixed at Windsor, the Arms of Denmark appear under different conditions of aggroupment impaled with *Scotland* upon the lozenge of arms of MARGARET, daughter of CHRISTIERN I, the Queen of JAMES III of Scotland who was killed A.D. 1488; No. 719, Pl. LII. This lozenge, which is

blazoned in a highly interesting contemporary painting now in the Palace of Holyrood, containing the portraitures of King JAMES and Queen MARGARET with various other personages, bears *Scotland*, the tressure not dimidiated, impaling, *Denmark* marshalled as follows—the field divided into four quarters by the Cross of Dannebrog; in the first quarter, *Scandinavia* or *Sweden*; in the second, *Denmark proper*; in the third, *Norway*; the Sclavonic Dragon of the *Vandals* being in the fourth quarter. The escutcheon of pretence bears, 1 and 4, on a field gules a device which appears to have been mistaken by the painter for the arms of *Holstein*; and 2 and 3, *Schleswig*: over all, on a second inescutcheon, *Oldenburgh* alone.

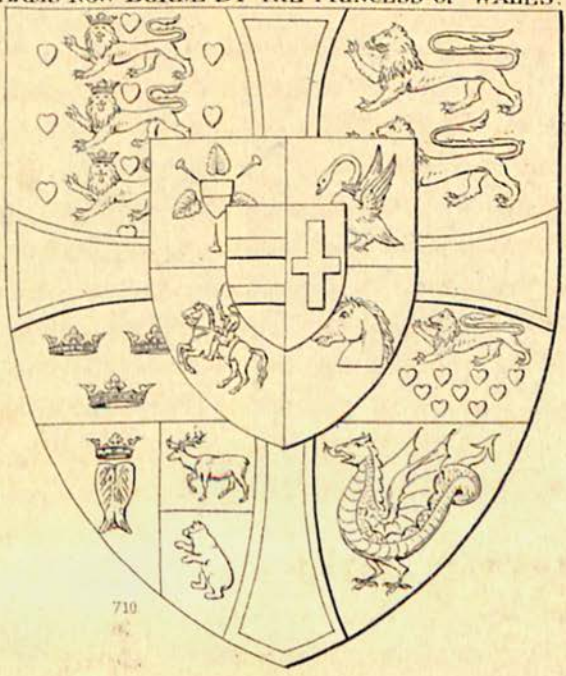
In No. 568 at page 292 I have represented the Arms of the PRINCE, without the quartered shield of his Dignities of the second order, impaling *Denmark proper*. This impaled shield, marshalled in exact accordance with early principles and early practical usage also, appears in every respect to be preferable to the present system of two distinct shields. The Garter-Plate of Prince WILLIAM, the son of Queen ANNE and Prince GEORGE of Denmark, marshals in pretence *a shield of Denmark proper only*, without any quarterings: and, accordingly, this Garter-Plate is not only a precedent for our PRINCE OF WALES charging *Saxony* in pretence upon his arms, but it also sanctions the presence of the shield of Denmark as I have marshalled it, without the other quarterings borne on his Royal shield by the KING of Denmark himself.

In Plate LX are four shields: No. 696 shews the arms of the PRINCE OF WALES as *Duke of Cornwall and Rothsay, Earl of Chester, Carrick and Dublin*, and *Lord of the Isles*, the arms of the feudal Earldom of Carrick being in pretence; Nos. 697, 698 and 699 are three shields of the *Principality of Wales*. It certainly is a very singular circumstance that the Arms of the Principality of Wales (See p. 331) should have been omitted, as if by universal consent, from the *quartered shield of the Prince of Wales*. The ancient Arms of Wales are not marshalled upon

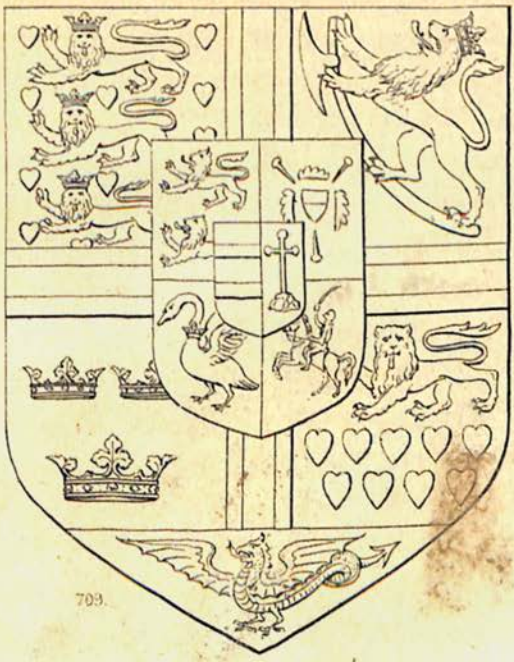
ROYAL ARMS OF DENMARK.

CHAPTER XIX, SECTIONS 5 & 7; & CHAPTER XXXII.

ARMS NOW BORNE BY THE PRINCESS OF WALES.



ARMS BORNE BY FREDERICK II, K.G, KING OF DENMARK.



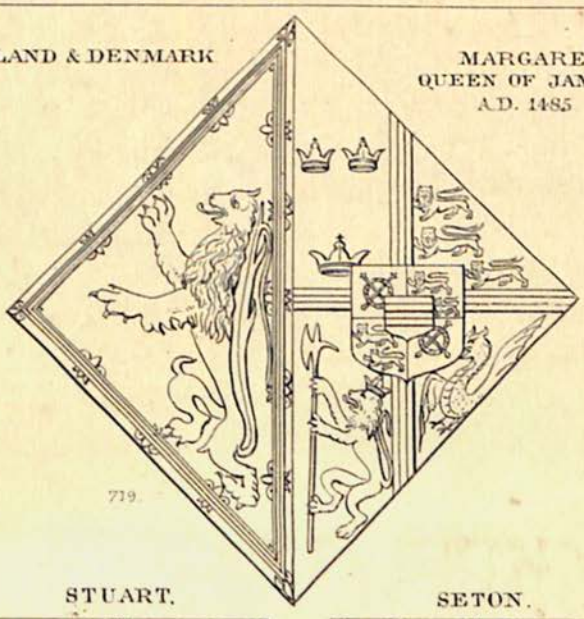
From the Garter Plate at Windsor

Plate LXXV

IMPALED LOZENGE & SHIELDS OF ARMS.

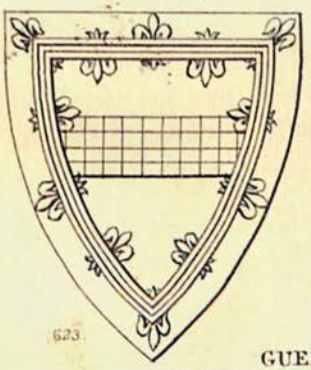
SCOTLAND & DENMARK

MARGARET,
QUEEN OF JAMES III.
A.D. 1485



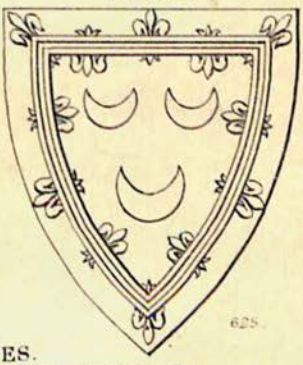
719.

STUART.



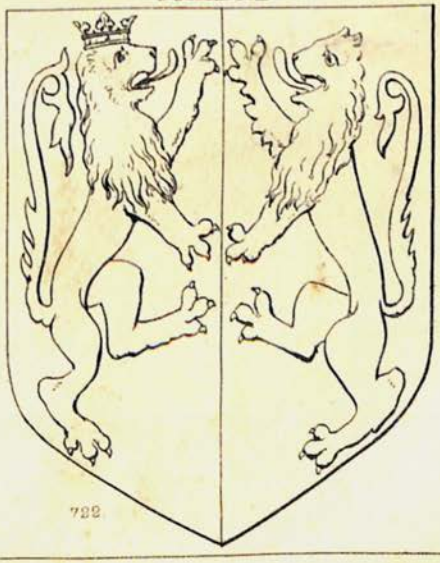
623.

SETON.



625.

GUELDRES.

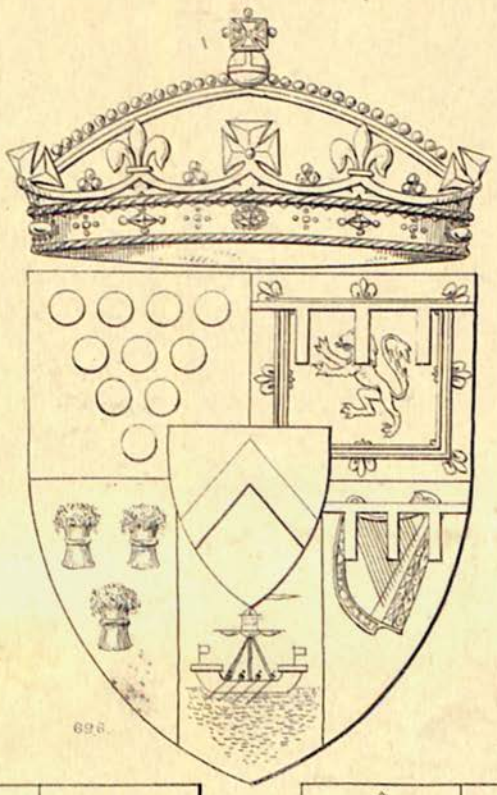


722.

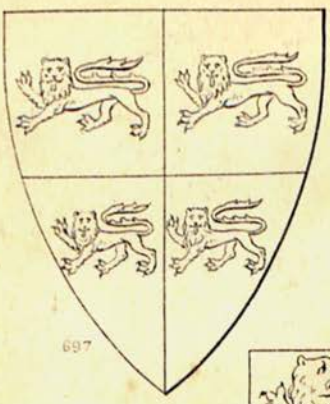
Plate LII.

ARMS OF THE IInd DIGNITIES OF THE PRINCE OF WALES, AND OF THE PRINCIPALITY OF WALES.

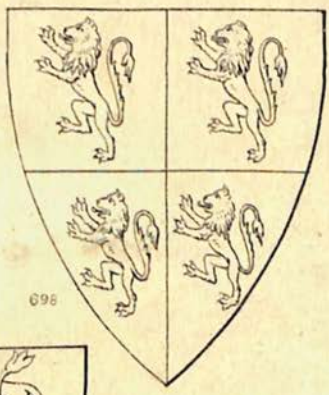
CHAPTERS XIX & XXI



696.



697.



698.

699.

Plate LX.

the ROYAL SHIELD with *England, Scotland* and *Ireland;* but, I presume, Wales is held to be included within the realm of England, and therefore it is considered to be represented heraldically by the *Lions of England.* Accordingly, when he differences the Royal Shield with his own silver label, the Prince of Wales would bear the Arms of Wales as Prince—precisely as his Royal Mother bears the Arms of Wales expressed with those of England, as the Sovereign, in her own Royal Arms. At the same time, it appears altogether to be desired that the distinct *Arms of the Principality of Wales* should be marshalled in the first quarter of the quartered arms of the PRINCE OF WALES. Upon the basement of the monument of Queen ELIZABETH, as I have shewn, (p. 354) are four shields of arms; one of this group is WALES—*quarterly,* 1 *and* 4, *or,* 2 *and* 3, *gu., in each quarter a lion pass. guard., all counterchanged;* the three other shields of the group are IRELAND, CORNWALL and CHESTER; thus, the arms of the Principality have a recognized place with the separate shields of Cornwall and Chester and also of Ireland. With a view to comprehend the ancient arms of the *Principality* in the quartered shield of our own PRINCE OF WALES, I add another Plate, Pl. LIII, which displays the shield of the Secondary Dignitaries charged upon the shield borne by the Prince as Heir Apparent, and being itself charged over all with an inescutcheon of *Saxony.* The arms of the Prince as Heir Apparent are the Royal Arms differenced with a silver label; and these arms thus differenced have also been borne by the Heirs Apparent, since the time of the BLACK PRINCE, as PRINCES OF WALES.

I am not able to adduce any example of a shield of a Prince of Wales, marshalled *by authority* with all its quarterings. My own quartered shields, I need scarcely add, are merely suggestions—suggestions, however, based upon early precedent, and aspiring to be faithful expressions of Historical Heraldry. No. 718, at the head of this Chapter, marshals the arms of *the*

Prince of Wales with his own label quarterly with *Saxony*,—that is, it represents the Prince as the eldest Son and Heir of the Queen and of the late Prince Consort. In this shield, *Saxony* appears alone in the 2nd and 3rd quarters, because the differenced arms borne by the late Prince Consort in the 1st and 4th quarters of his own shield appear to have been in a peculiar sense personal to himself alone. The escutcheon of pretence in No. 718 quarters *Cornwall, Chester, Rothsay* and *Dublin* (the label improperly omitted) only. In No. 696, Pl. LX, the shield, which is quarterly of five, bears *Cornwall, Rothsay*, the two Dukedoms, in chief; *Chester, the Isles* and *Dublin*, the three coats in base being marshalled in their order of heraldic seniority; *Carrick*, as the shield of a feudal Earldom, is in pretence. In this composition, which is merely a study for marshalling the British and Irish Arms of the Prince of Wales, *Saxony* is not introduced.

In Plate LIII, the shield which corresponds with the No. 696 of Plate LX appears in its proper position, in pretence upon the *Royal Shield* duly differenced with the silver label of the PRINCE OF WALES. The Shield of Pretence in No. 720, (Pl. LIII) differs from No. 696, only in these three respects: it bears *Wales* in the first quarter; it marshals *Carrick* in the fifth quarter; and it displays *Saxony* over all upon a second inescutcheon.

The arms of *Carrick* I have given upon official authority, as being *gu., a chevron or.* The BRUCES, Earls of CARRICK, before their family attained to the Royal Dignity, bore, *arg., a saltire and a chief az.*; (Roll HENRY III); and Mr. SETON (pp. 191, 195), with a reference to LAING'S Catalogue, (Nos. 164 and 783), gives the Seals of DUNCAN, Earl of CARRICK, A.D. 1180, charged with *a dragon*; and that of JOHN, Earl of CARRICK, A.D. 1380, afterwards ROBERT III, bearing *Scotland with a label.* I observe that Mr. SETON, at the end of his Preface has a shield of *Scotland* thus differenced with a *silver label of three points*, im-

paling *Denmark proper* alone, the whole being charged upon *the plume* of the PRINCE of WALES. A Scottish Herald might also marshal for the Prince a shield quarterly of *Rothsay*, *Carrick* and *the Isles*.

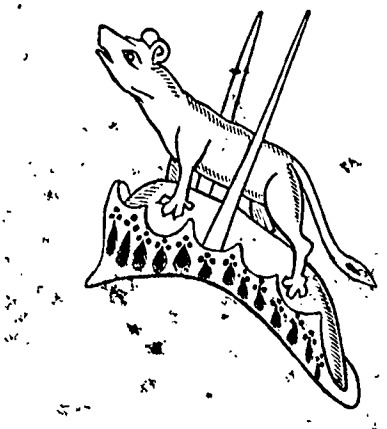
IV. MISCELLANEOUS ADDENDA.

Page 16. A shield represented as pendant from one (generally the sinister) chief angle, is said to be *a shield couché*. See No. 301, Pl. I, and No. 629, Pl. LXVI.

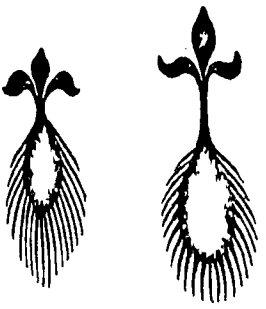
Page 27. The inaccuracy of the blazon of the Union Device upon the shield of BRITANNIA, is in the diagonal crosses. Instead of appearing as in No. 64, p. 26, they are made to assume the appearance of a single diagonal cross having a narrow fimbriation—a narrow border, that is, of equal width on either side of it. A similar inaccuracy may be observed upon the panels of more than one of the carriages of the Duke of WELLINGTON.

Pages 45 and 156. An example of impaled arms blazoned upon a Lozenge, and borne by a Queen in her husband's lifetime is given in No. 719, Plate LII; see also p. 429.

Page 59. The wood-cut of the *Ermine Crest* of Lord DURHAM, K.G., was accidently printed at p. 59 *without the ermine-spot* in the tail of the animal. I repeat this cut, No. 199 A,



No. 199 A.—Ermine Crest of Lord DURHAM. K.G.



A. B.

No. 731.—Early Ermine-spots.

with the spot *in situ;* and I add with it two examples of ermine-spots from early shields, No. 721 ; B, from the Effigy of Sir ROBERT DU BOIS, *temp.* EDWARD I, at Fersfield in Norfolk ; A, from one of the smaller enamelled shields on the monument of EDWARD III.

Pages 62, 227, 235, 247, 350, and 411. The *Swan Badge* of the DE BOHUNS is, *argent, collared and chained or.*

Page 88. Upon the word *Attainder*, add—The effect of the Act or "Bill of Attainder," was to place the accused person, *without trial*, in the position of a criminal who had been tried upon the charge of treason, and convicted upon regular evidence.

Page 99. The title *Earl*, which denoted the highest rank of English nobility "*post conquestum*" until in the year 1337, when the BLACK PRINCE was created *Duke of Cornwall*, is a word of Danish, and not "Saxon" origin. This error has unfortunately been repeated from the first edition ; the repetition was in type before my attention was directed to the error. The English *Earls*, (who were styled *Counts* in England, as well as on the Continent, while Norman-French was in use in this country,) succeeded to the *Thanes* of the Saxons.

Page 123. The *Stall-Plates* of the Knights of the Garter are so arranged in the Chapel of ST. GEORGE at Windsor, that the shields of arms on both sides of the Chapel face towards the stalls of the Sovereign and the Prince of Wales at the western extremity of the choir. Consequently, the shields on the Prince's side sometimes appear to be reversed.

Page 134. The compound device, half lion and half ship, is still the armorial ensign of the *Cinque Ports.* An example occurs at Fordwich, near Canterbury, where the device forms the vane of the church.

Pages 143 and 276. The Arms of EDWARD III, *France Ancient and England quarterly*, impale those of PHILIPPA of Hainault upon a shield in the Brass to Canon JOHN SLEFORD,

A.D. 1401, at Balsham in Cambridgeshire; he had held the two not very consistent offices of Master of the Wardrobe to the King, and Chaplain to the Queen. I have ascertained that the shield of Hainault still remains, with another shield bearing an *escarbuncle*, on the east end of the Monument of Queen PHILIPPA.

Page 147. M. BOUTON blazons the arms of GUELDRES as, *az., a lion rampt. contourné crowned or, armed and langued gu.*; impaling FLANDERS or HOLLAND, *or, a lion rampt. sa., armed arg., langued gu.*; No. 722, Pl. LII; drawn from M. Bouton's example. In an illuminated MS. of the fifteenth century, in the College of Arms, (*Collectanea Curiosa*, L. XIV), both the lions are crowned, and the lion of Gueldres is also *queue fourchée*.

Pages 234 and 248. The Seal of *Joh'es D'us de Segrave*—the SEGRAVE of Caerlaverock—has his shield charged with *a lion rampt., crowned*, and on either side of the shield is a *garb*. On his Seal, RICHARD DE BEAUCHAMP, (who died in 1439), quarters *Beauchamp* and *Newburgh*, Nos. 367 and 368; and his shield is *supported* by two *chained bears with ragged staves*.

Page 241. The Crest of Lord STOURTON is more probably a *demi-monk*, and so is a canting crest, which Lord Stourton derived from the family of *Moyne*.

Pages 255 and 258. In the Standard of HENRY BOLINGBROKE, the Badge that I have entitled a *Wood-stock*, is named by WILLEMENT a *root of a tree*.

Pages 305, 306. The effigy of Sir GILES DAUBENEY, K.G., A.D. 1507, in Westminster Abbey, is another fine example of the insignia of the Order of the Garter. The knight is represented, sculptured in alabaster, with the Garter, Mantle, Badge, Collar, and George of the Order. On the pommel of his sword-hilt he has a small shield of *Daubeney—gu., four fusils conjoined in fesse arg.*

Page 319. The Arms of the *See of Chichester* are blazoned in

the text as they appear in the Peerages. That blazon I do not profess to understand; and, indeed, I have always considered it to involve some very decided misapprehension: a satisfactory blazon, however, I have never seen. The figure may possibly be intended to represent ST. JOHN the Evangelist, "The Elder," seated on a stone bench. See *Notes and Queries*, Second Series, iv, 376, for a *Prester John*, who can have no connection with the See of Chichester.

Pages 316 and 416. JOHN GEORGE, Prince of HOHENZOLLERN, Knight of the Golden Fleece, in the reign of PHILIP III, bore, *quarterly, arg. and sa.*, quartered with *gu., on a mount vert a stag tripping or;* and over all, *gu., two sceptres in saltire or*, as Hereditary Chamberlain of the Empire.

Page 366. Another shield of FILIOL is, *vairé, a canton gu.*

Early examples of shields with the tincture *purpure*. In the Roll of Caerlaverock, HENRY DE LACY, Earl of LINCOLN, displays a banner, *or, charged with a lion rampt. purpure:*

> "Baniere ot de un cendall saffrin,
> O un lioun rampant purprin."

In the Roll of EDWARD II, for Sir FELIP DE LYNESHEYE, *or, an eagle displayed purpure;* and for Sir JOHAN DE DENE, *arg., a lion rampt. purp.* (See *Herald and Genealogist*, p. 191). One of the smaller shields upon the monument of EDWARD III is charged with *Castile and Leon quarterly*, impaling *France Ancient and England quarterly*. In this shield, which is still blazoned in colour, the *lions rampant of Leon*, which now are commonly tinctured *gules*, are *purpure*.

Amongst a series of shields blazoned in colour in the MS. to which I have several times referred, (*Collect. Curiosa*, L. xiv, in Coll. Arm.), is one shield of *France Modern and England quarterly, within a bordure of France*—the same bordure as was borne by JOHN of Eltham with *England* only. I have not been able to discover for whom this shield may have been designed.

Page 415. The following paragraph has been accidentally

omitted from page 415, where it ought to have preceded the paragraph which commences with the words—"*The Shield of the French Empire.*"

In our own times the Arms of FRANCE have undergone a complete change; so that the well-known heraldic term, *France Modern*, has become as completely historical as *France Ancient*, and has been superseded by *France Present*. The golden eagle of the Emperor NAPOLEON, sitting calmly vigilant in an azure field, has succeeded to the fleurs-de-lys of gold that for so many centuries were identified with the Heraldry of France. The English lions, accordingly, have survived their French rivals and associates, unchanged in their blazonry; and, still as of old, representing the Royal dignity and the Realm of ENGLAND, they are *passant guardant* in the front of the Heraldry of Europe.

See SETON'S *Law and Practice of Heraldry in Scotland*, p. 224. The arms of DOUGLAS. The earliest known seal of the Douglasses is the signet of WILLIAM, Lord DOUGLAS, A.D. 1296, which bears *the three mullets on a chief*, the shield, which is heater-shaped, being placed between two lizards. The *heart* first appears *with the mullets*, about A.D. 1355, on the seals of WILLIAM, first Earl of DOUGLAS: and the *heart* is first *ensigned with a crown*, A.D. 1617, on the seal of WILLIAM, eleventh Earl of ANGUS. The fine shields upon the Monument of the Countess of LENNOX, at Westminster, A.D. 1577, have in pretence the Douglas shield bearing the three mullets on a chief, and the heart without a crown.

Additional examples of Shields of Arms. THE ROYAL SOCIETY OF LONDON: A.D. 1663. *Arg., a quarter of England.*

THE SOCIETY OF ANTIQUARIES OF LONDON: *Arg., on a cross of St. George a Royal Crown or.* Crest: *An antique Roman lamp or, inflamed ppr.*; with the Motto, above the Crest, NON EXTINGUETUR.

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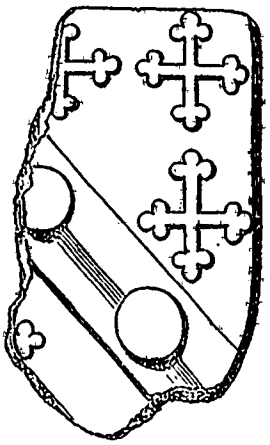

No. 656.—Fragment of a Shield sculptured with a monumental effigy of a crossed-legged Knight at Whatton, Nottinghamshire, about A.D. 1300.

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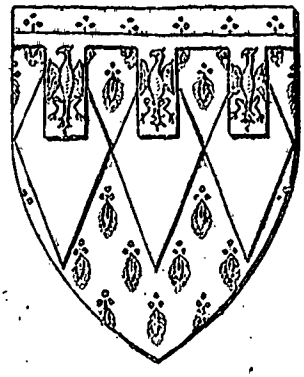

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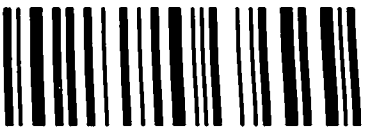
THE END.

CORRECTIONS IN THE REFERENCES.

In page 89, line 8, *for* Chap. XXXI, *read* Chap. XXVIII, Sect. I.
.. 136, line 10, .. No. 329 A, .. No. 329 B.
.. 137, the cut is No. 329 B.
.. 142, line 17, *for* No. 335, *read* No. 335 B.
.. 192, line 21, .. Pl. LXI, .. Pl. LXII.
.. 210, line 20, .. No. 134, .. No. 13.
.. 351, last line but 1, .. No. 678, .. No. 678 A.
.. 403, line 8, .. Pl. LXXVII, .. Pl. LXXVIII.

CORRECTIONS IN THE TEXT.

In page 11, last line but 2, after *semée-de-lys*, cancel the comma.
.. 120, line 4, *for* HEIRZ, *read* HERIZ.
.. 138, line 20, .. *De Deux*, .. *De Dreux*.
.. 151, last line, cancel the comma before the word *vert*, and insert comma after it.
.. 195, line 24, *for* FARHOPE, *read* FANHOPE.
.. 208, line 19, .. *fourth*, .. *first*.
.. 209, line 13, .. *second*, .. *third*.
.. 209, last line but 1, .. *fourth*, .. *fifth*.
.. 211, line 28, insert a comma at the end of the line.
.. 212, line 11, insert a comma at the end of the line.
.. 291, line 9, insert a full stop at the end of the line.
.. 355, line 9, *for* PERJENT, *read* PERIENT.
.. 367, line 15, the third word is "already."
.. 390, line 9, *for* BEAUFORT, *read* SOMERSET.
.. 429, line 2, .. Pebmash, .. Pebmarsh.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